



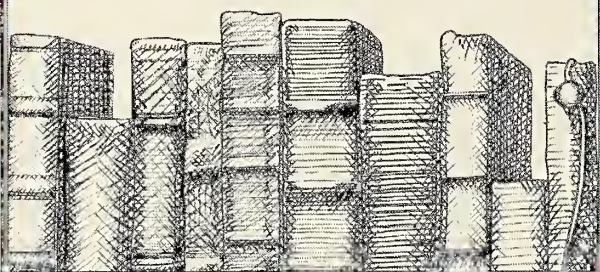




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# ITALIAN SCENERY.

( From )

Drawings made in 1817.

By

MISS BATTY.



London;

PUBLISHED BY RODWELL & MARTIN, NEW BOND STREET.

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## ITALIAN SCENERY.



LONDON :

PRINTED BY THOMAS DAVISON, WHITEFRIARS.



TO  
DOCTOR BATTY, M.D. F.L.S.

OF THE ROYAL COLLEGE OF PHYSICIANS, &c. &c.

THESE  
VIEWS OF ITALIAN SCENERY \*

ARE DEDICATED,

AS A GRATEFUL TESTIMONIAL OF HIS UNVARIED  
KINDNESS, AND AS A TRIBUTARY TOKEN  
OF THE PLEASURE DERIVED FROM A  
TOUR MADE THROUGH THAT  
DELIGHTFUL COUNTRY  
IN 1817,

BY HIS AFFECTIONATE DAUGHTER,

ELIZABETH FRANCES BATTY.

London, April, 1818.

\* The Descriptions were written by a friend of the  
Publisher's.







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## ITALIAN SCENERY.

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HÆC EST ITALIA DIIS SACRA, HÆC OPPIDA POPULORUM.

Stanco già di mirar non sazio ancora  
Or quinci, or quindi mi volgea guardando  
Cose ch'a ricordarle breve è l'ora.

PETRARCA.

THERE are few, we apprehend, at all disposed to classical studies, who have not formed a wish of seeing those countries where civilization arose, and was extinguished, before a ray had extended to our own shores. To have seen Italy is an advantage which may be ranked amongst the highest means of mental improvement, and is by many considered the necessary complement of a classical education. The theatre of some of the most pleasing fic-

tions of the poets, of many of the most splendid events recorded by historians, Italy has been the seat of empire, and still will continue to be the nursery of genius and repository of the fine arts; second only to Greece in interest, but surpassing it, perhaps, in magnificence and variety of scenery, every spot of her surface, every mountain, every rivulet, have been illustrated by the energies of the human mind, and are become monuments of intellectual worth and glory. Here poetry has been adorned and ennobled with all the splendour of the brightest genius and refined taste. Here were the brilliant æras of human grandeur, when arts and literature were assiduously cultivated, by warriors who subdued and sages who governed the world.

This field of so many brilliant remembrances, where so much is past to regret, and left to hope for, is cut off from the rest of Europe by that vast rampart of



eternal winter which has too often proved an unavailing defence against the irruptions of her spoliators, who, from Hannibal to her more recent subjugators, have descended from its heights in resistless torrents; the force of which only seems to have acquired new vigour from the temporary resistance offered to their progress.

Italy was, perhaps, of Bonaparte's conquests, the only one which that general seems to have considered entirely effected. He regarded her iron crown as the firmest of his trophies. Reduced to the state of a province, all the resources of his vast reign were applied to render the union perpetual. His military road, at immense expense, connected his two great capitals, and made at all seasons easy that passage the conquerors of the world, in winter, had never contemplated.

But no art can render the passage by Mount Cenis so secure and practicable as that of the Simplon; which the policy of

the present sovereigns will, of course, suffer to fall into a decay necessary to the security of their dominions.

## AIGUEBELLE.

### PLATE I.

FROM the beautiful valley in which lies Chamberry, the capital of Savoy, the road near the junction of the Arco with the Isere, after passing over the bridge of the latter, reaches Aiguebelle. This village is well situated, and peculiarly susceptible of defence, from the rugged nature of the country; and is remarkable for having been nearly buried, in the year 1760, by a disrupted mass of earth which fell from the mountain above.

The surrounding country is impracticable, and almost every where incapable of cultivation, although some parts are otherwise. The poor people wretched, and without food; while the monstrous wen-





Drawn by F. H. H. H.

London, Published March 22, 1851 by Rodwell & Martin, Jew Street.

Engraved by G. H. H. H.

ALCOCK'S SELECT.

ASCENT TO MOUNT CENIS.









Engraved by Chas. Heath

*London, published March 22 1844, by Roberts & Marter, New Bond Street.*

Drawn by R.E. Barry.

PASS OF BRAMANTE.



like swellings in their necks, here so prevalent, render them objects rather of disgust than compassion.

From St. Jean de Maurienne the country rises more quickly, and the coldness of the atmosphere becomes perceptible. The road is good; although, being mostly confined between the river, which it frequently crosses, and the nearly perpendicular rock, it is sometimes dangerous, from liability to the effects of avalanche; while the frequent passes, rocky eminences, and romantic steeps, mark the confines of the more savage regions of the Alps.

## THE PASS OF BRAMANTE.

### PLATE II.

THE climate here feels totally changed; vegetation assumes a more wintry appearance; and every object indicates the proximity of barrenness and eternal frost. The Arco passes under many wooden bridges;

and frequent cascades beautify scenery of the wildest description. The steep ridges, bristled with the dark pine, at times elevate themselves above the beds of snow, or tower into lofty glaciers, beyond which arise the higher points of the Alps, with the frozen summits of Mont Blanc.

Hospices were built upon the road by Bonaparte; they are now however totally neglected. But the humanity of individuals has here bred dogs, trained to search for the bewildered traveller. Food attached to their necks affords him a temporary relief; and by its absence, on the return of the animal, notice is given of the necessity of further search.

Eustace bestows an eulogium upon the benevolent establishment of l'Hôpital; and informs us, that after having been suppressed by the republican philosophists, it was restored and augmented by the first consul, on his re-establishment of that religion, whose benign influence in hopita-







Drawn by E. F. Batty

London, Published North & sold by Roberts & Martin, New Bond Street.

Engraved by Chas. Heath

## LANS LE BOURG.

ASCENT TO MOUNT CENIS

lity is here more particularly felt, where nature seems to have denied every possibility of its exercise.

### LANS LE BOURG.

#### PLATE III.

THE last village of Savoy is about a league before the summit of Mount Cenis. Hence begins the more difficult ascent and passage of the mountain. The road made by Napoleon is, as in other parts of the mountain, fine: but three successive avalanches, in the winter of 1816, here destroyed it, and consequently made it necessary for travellers, from that period, to proceed by the old one.

More than six thousand feet above the level of the sea, the traveller passes over a plain of verdure, surrounded on all sides by precipices, and the snow-clad summits of Mount Cenis, which glitter in the sun, and chill his imagination with



their bleak and wintry pinnacles. Hitherto ascending by a more or less gradual slope, the mountain at the end of this plain suddenly stops in an almost perpendicular precipice, which rises over the plains of the Po, and lays the upper portion of Italy as a map at his feet : over the lower Alps, Turin, with many a less considerable town, may be discovered in the mid distance ; and the Apennines may be traced undulating along the horizon of the prospect.

“ Even now, where Alpine solitudes ascend,  
I sit me down a pensive hour to spend ;  
And placed on high, above the storm’s career,  
Look downward, where an hundred realms appear :  
Lakes, forests, cities, plains extending wide,  
The pomp of kings, the shepherds’ humbler pride.”

Two thousand years have passed since the Carthaginian led his soldiers, reduced to dejection and despair, through the terrors of these regions ; until, from the brow of this projecting precipice, he pointed out to them the sunny fields of Italy. But here, he told them, were the walls of Rome ;

and with this in their power, the world was at their disposal.

Hence, the descent of six miles to Novalese is hazardous. There are two roads, the old and the new: the latter shortest is however the worst, particularly as it is in many places destroyed by avalanches, and neglected by the policy of the present government; so that the old one, dangerous as it is, must be resorted to.

From Novalese we pass amidst all the beauties and sublimities of Alpine scenery, with less of its dangers. Torrents pour down the sides of the mountains, and break in cascades from rock to rock, or dash into tremendous sheets of foam, from a continued succession of precipices, on the edge of which the road frequently borders; at times exposed to the apprehension of avalanches from the towering steep and glacier above, or protected by a covered way from its destructive effects.

Trees and shrubs, with remarkably fine

chestnut woods along the less rapid descent, as well as pacified torrent, denote the approach to Susa, the ancient capital of Cottius, whose name now distinguishes this region of the Alps, and who tamely preferred in subjection the insidious friendship of Augustus, to the chance of transmitting to his descendants that territory his predecessors had known how to defend; and which, at his death, Nero annexed as a province to the insatiable empire.

The last slope finishes in the fertile plains of Lombardy, extending to Venice and Bologna. At the point of junction, after passing through Avigliana and Rivoli, we arrive at one of the finest cities of Italy, situated at the confluence of the Dora ripuaria with the Po.







Drawn by E. F. Batty.

London, Published March 24, 1846, by Richard & Martin, New Bond Street.

Engraved by Chas. Heath.

## TURIN.

FROM VIGNA ANDISANO.

## TURIN.

## PLATE IV.

FROM THE VIGNA ANDISANO.

THE city is seen lying in a plain, encircled by a crescent of Alps rising in the distance; the view is taken from a spot on the other side of the Po. On the left is an eminence, the lowest slope of which conceals the bridge shown in the next plate<sup>1</sup>.

Turin, until the thirteenth century, was a town of little consequence: situated on the frontier of the Roman empire, it of course was exposed to the first effects of barbarian hatred or revenge; a fate it seems never to have escaped, even in more civilized times.

With the house of Savoy this city took its rise, and with that house has had its

<sup>1</sup> This eminence also there becomes a principal object.



adverse days. The capital of a petty dukedom, it became the seat of regal government ; until its sovereigns, more remarkable for piety than courage, and little animated by the example of their ancestors, after some feeble attempts at resistance, abandoned their kingdom for safety or a convent ; and Turin, without an attempt at defence, for a second time received a prefect from its more mighty neighbours.

Regularly fortified, its citadel was built by Faciotto d'Urbino, the architect of that of Antwerp ; and, with the return of its sovereign, Turin will of course resume its rank amongst the cities of Italy ; as on the security of this, placed on the frontier, the safety of the whole peninsula will in considerable measure depend ; while its king, tutored in adversity, will have learnt to govern his subjects with moderation.

The first sight of Turin is in its favour : more intimately seen, it may still be admired for the regularity of its plan, the

straight lines and cleanness of its streets, the proportions and size of its squares with their porticoes, the splendour of its hotels, and the general massing and elevation of its houses. The palace of the dukes of Savoy, in the centre of the principal square, is a striking but not elegant piece of architecture: of this, the staircase is good; the collection of pictures grand, and worth seeing, although it comprises few of the great masters.

Turin while inhabited by royalty was gay, and its manufactories of silk flourishing, with a population of nearly a hundred thousand souls. Under French dominion its character was changed, and its population diminished; contributing, in common with most of the cities of Upper Italy, to the aggrandisement of the seat of viceroyal government.

The cathedral, dedicated to St. John the Baptist, is not a beautiful edifice; and the melancholy attached chapel of St. Su-

darius<sup>2</sup>, in black marble, with its lugubrious dome, supported by thirty columns, is as little calculated to call forth the admiration of strangers for the architecture of Guarini: although, connected with the royal palace, it may have had some share in awakening that piety for which its monarchs are famous.

Amongst the many churches Turin contains, the principal are—La Consolata, consisting of three, and possessing a painting of the Madonna, which, celebrated for its frequent miracles, has attracted a proportionate share of devotion—San Filippo Neri may also be seen for its paintings, but they only awaken ordinary admiration—Corpus Domini, by many considered the finest; and that of St. Christina, in the Piazza San Carlo, talked of for its two statues by Le Gros: they are generally covered with domes.

<sup>2</sup> Called by Eustace, we believe erroneously, Santissima Sindone.



But the principal theatre is the most splendid sight in Turin. It was designed with great skill as well as elegance by an Alfieri, a relation of the great poet, and is generally preferred to any of Italy, particularly since the destruction of San Carlo at Naples, of which it was the model. But equal praise cannot be extended to the same architect's church of Carignano, capriciously built in the form of a fan.

Notwithstanding the various specimens of beautiful marbles found in the neighbouring mountains, with which the interior of every thing is plated, and amongst the finest of which is a sort of verde antico from Susa, the greater part of the city is built of brick, in which the large holes left by the scaffolding every where catch the eye; while stone is rarely seen, except in the squares and streets, where in arcades and columns confining the area, we would, on recollection of our own capital, rather wish its absence.

The university is a vast edifice, with a collection of inscriptions and antiquities of little interest, for the most part found in the neighbourhood. It has also some medals, and the library contains forty or fifty thousand volumes, as well as some manuscripts. The transactions of the academy have often contained matter interesting to general science.

The city is in form elliptical, about three miles long, now reckoned to contain about eighty thousand inhabitants; but the air, during a portion of the autumnal and winter months, is considered insalubrious. The four principal gates lead up by wide streets to the great square; and, for an Italian city, an excellent contrivance exists, by which, on opening a sluice, the Po can be let into any part of the town in case of fire; and by this means also the gutters are cleared of the filth swept into them, and the streets kept clean.

Amongst the most remarkable objects

in the neighbourhood, and visible from a considerable distance, is the Superga, about five miles from the city,<sup>1</sup> beyond the Po. The church was built of stone, at an immense expense, with columns out of the marble of the country, mixed with that of Carrara.

About the beginning of the last century, Turin was besieged by the French : in despair the king, from the summit of this hill, vowed if Heaven released him, in record of the interposition, to build a church : a panic seized his enemies, who were eighty thousand against thirty ; and, in consequence, the Superga was erected, and became the place of royal sepulture. In it a daily requiem is performed for the repose of the departed souls, whose mortal remains rest in the vaults below.

<sup>1</sup> In the foregoing page, three miles is given to the length of the city : it should have been circumference.



## TURIN.

## PLATE V.

## FROM PALAZZO VALENTINO.

WE arrive at the city by the Porta di Francia, and pass through a fine street directly to the ducal palace. Hence another street, adorned on each side with porticoes, and which receives its name from the Po, leads to that river, and over the beautiful bridge of Bonaparte. Before arriving at the latter, a fine avenue of elms, nearly a mile long, seen on the left in the view—the Corso of Turin—conducts to the Palazzo Valentino, built upon the banks of the river. It contains two gardens; one of which, botanical, is rich in Alpine and exotic plants.

Across the river is seen the beautiful eminence, upon which stands the monastery of Capuchins: its terraces and de-



Engraved by E. F. Bury.

*Landscape, Palazzo Valentino, Turin, 1815, by Giovanni B. Biondini, and Rome*

# TURIN.

BRIDGE OF BONAPARTE FROM PALAZZO VALENTINO.

Engraved by C. H. B. & J. M. L. & Co.





pendencies command a fine view of the city, with the neighbouring country and mountains. Over this is just seen the summit of the Superga.

From Turin to Genoa, by the flat country of Asti, Alessandria, Novi, and over the ridge of the Apennines at Bochetta, we pass through the scene of the early successes of Bonaparte. That general, on his departure for Egypt, declared Joubert equal to maintain his place; but Joubert, in the sanguinary battle of Novi, lost his life, as well as the conquests of his more fortunate predecessor; further fortunate, in being able to retrieve these disasters within a dozen miles of the field of defeat. At Marengo, Bonaparte declared the Alps to have been annihilated.

## LIGHT-HOUSE OF GENOA.

## PLATE VI.

THE quarter called San Pietro d'Arena, is separated from the city by a mountain, which, on the left of the port, forms a promontory advancing to the sea. Upon this point is the light-house, called *La Torre della Lanterna*, which, during the night, is lighted, as a guide to vessels in the bay. Hence the new mole, defended by batteries, extends towards the old one on the east, leaving an entrance between, about seven hundred yards wide, to the port, which is capable of receiving men of war of the first rate, and is considered to be one of the best in the Mediterranean; strong by nature and art, being fortified both by land and sea.

The magnificence of the buildings of Genoa has obtained it the epithet of Proud; but her inhabitants had other





Drawn by E.F. Batty.

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Engraved by Chas. Adley.

GENOA.

LIGHT HOUSE.









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Published June 21st by Roberts & Maron, New Bond Street.

Engraved by Chas. Heath.

GENOA.

PORTA DELLA LANTERNA



ground for pride, when capital of a state of not more than half a million of souls in times of barbarism and slavery, she by means of her commerce and fleets reigned queen of the Mediterranean; Sardinia, Corsica, were her possessions, and Constantinople received a colony from the republic.

### PORTA DELLA LANTERNA.

#### PLATE VII.

GENOA contains about a hundred thousand souls. Etymologists have fancied, in the resemblance of the names, that it was founded by Janus; others have seen in it the gates of Italy, *Janua*. But, the first page of its real history was afforded by the resistance of the Ligurian republic, of which it was one of the cities, to the Roman arms, about two centuries and a half before the Christian æra. Its more important history began with the

thirteenth century, when the annual election of its chief magistrate, then first introduced, formed a perennial source of discord between its people and nobles.

To obviate these contests, it was agreed to elect a chief magistrate who should not belong to the city, but whose power was controlled by eight citizens. From the latter sprang the chiefs of families, who were afterwards considered noble, and who reserved to themselves the privilege of building their palaces of black and white marble ; while continuing to engage in commercial speculations, trade was never considered derogatory to their dignity.

But the factions, always concomitant to an elective chief magistracy, continued to disturb Genoa, ever the victim of one or other aspirant ; the people, continually appealing for succour to foreign powers against the encroachment of the nobles, appear to have submitted to the protec-

tion of their powerful neighbours, merely for the patriotism of delivering themselves from what they immediately deemed slavery. From the emperors, kings of France, Spain, dukes of Milan, and marquisses of Montserrat, so variable were they in their choice, that Louis XI., when offered the patronage of the city, replied, "That if Genoa gave itself to him, he would make it a present *à tous les diables*."

Thus torn by internal divisions, by the factions of the Guelphs and Ghibellines, or ambition of the doges, within the verge of destruction, in 1528, Andrew Doria renovated the republic, with the assistance of twenty-eight families, who thenceforward became a new nobility. Fieschi, Grimaldi, Spinola and Doria, Brignoletti, Balbi, Durazzi, Lomellini and Pallavicini, Negri, Usodimare, Vivalda, Cicala, Marini, Grilla, Negrona, Lercari, Calvi, Cybo, Promontaria, de Franchi, Pinelli,



Salvaga, Cattanea, Imperiale, Gentile, Interiana, Saüli, Giustiniani, Centurioni, were the names which, together with a duennial doge, from that period continued to govern the commonwealth, which, in conjunction with that of Venice, had been declared by Pope Alexander IV. the puissant and invincible sovereigns of the sea.

A citizen, of the Giustiniani family, left by will a sum of money to be employed, as circumstances should best suggest, for the public good; and this fund was reserved for some time for the purpose of providing cannon for the fortifications, which form a double line of defence around the town; since, from the peculiar situation of Genoa, in a measure commanded by the surrounding heights, it was necessary to secure the latter to prevent the near approach of an enemy. The inner wall is in length nearly six miles, while the outer takes a range of double that extent. Their combined effi-

ciency is best proved by the obstinate sieges they underwent during the contests between the French and Austrians for superiority in Upper Italy, at the close of the last century. The possession of Genoa equally contributed to the success of the victorious in a later conflict; but, deprived of its commerce, its riches and its independence, in both cases it only served to fill up the measure of spoil to the conqueror.

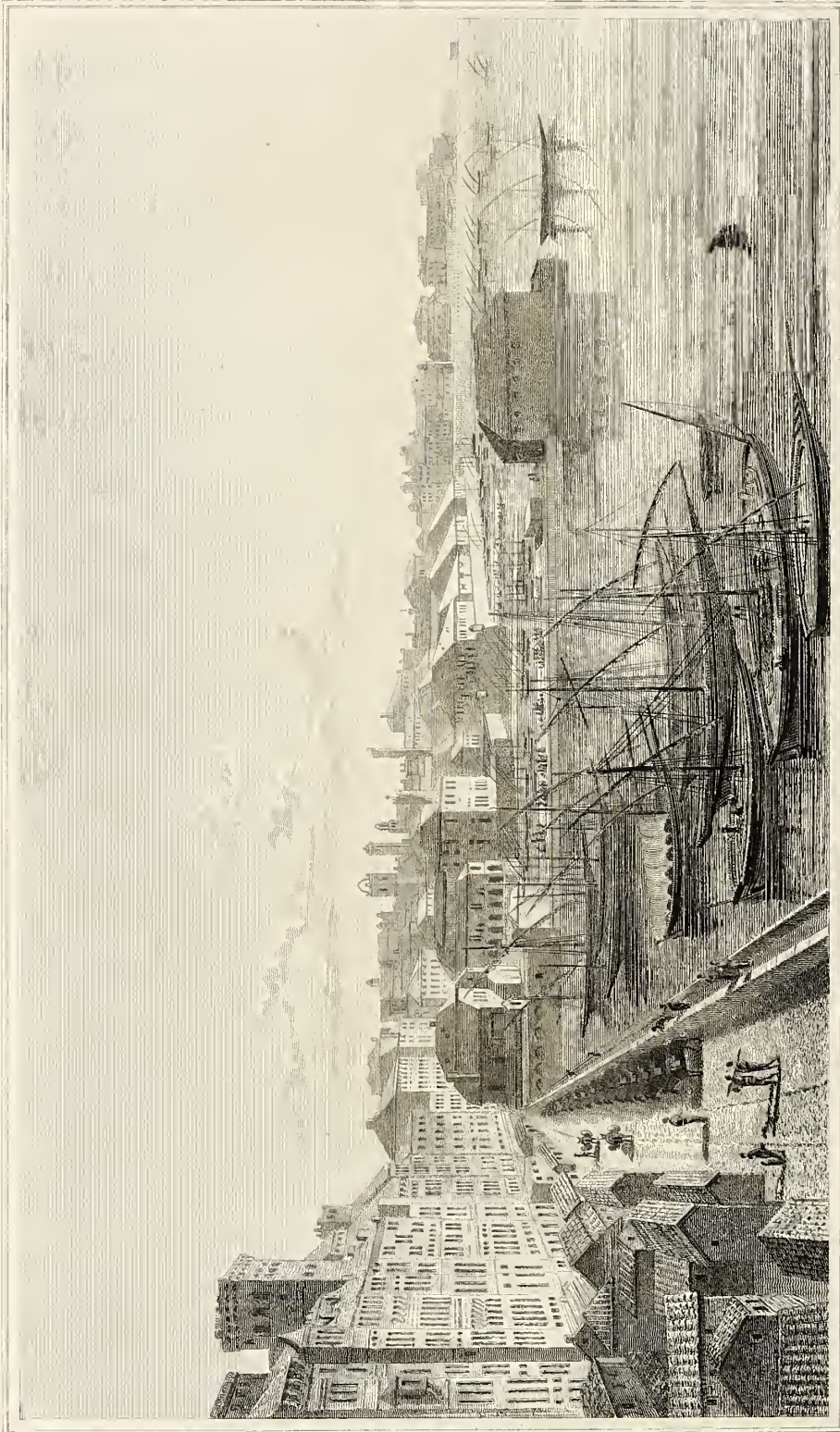
The author of a classical tour in Italy censures the spirit of calculation which could prompt the Genoese to follow their inclination as well as interest in leaning towards France in their policy; since, by opening their gates to the arms of the republicans, and making them masters of a position so advantageous, the way was smoothed to their future triumphs, and to all the disasters of Italy. The state of humiliation under which Genoa groaned at the period of his visit, he therefore con-

sidered the work of their own hands, the result of an interested and narrow policy ; a self-inflicted punishment, not an unmerited misfortune. He lamented its fall ; for the fame of its past achievements, its magnificence, industry, and charities, the splendour and fertility it spread over a scene of rocks and precipices, the senatorial dignity of its government, and the spark of Roman liberty that still glowed in its institutions, awakened his compassion and regret for its ruin.

Incorporated with the French empire, it had then lost its independence ; become now a portion of a kingdom which borrows its name from a barbarous island once subject to its power, at the congress of Vienna it was blotted from the list of European states ; but its once powerful rival survived it not ; combined, in arduous times they proved the bulwark of Christianity, and together they graced the triumph of the holy alliance.







Drawn by J.E. Bailey

Engraved by J. Martin, for J. and J. Lewis

Engraved by Chas. Heath, E. J. Lewis

# GENOA

FROM THE IMPERIAL HOTEL.

## GENOA.

## PLATE VIII.

FROM THE IMPERIAL HOTEL.

GENOA is composed of well built houses, and is principally remarkable for the magnificence of the palaces of the nobility. But the streets in general, with reference to those of our own capital, cannot be considered better than lanes, with, however, three exceptions, the Strada Balbi, Strada Nuova, and Strada Nuovissima, which are sufficiently spacious to admit the passage of carriages, an advantage not possessed by the others, where sedan chairs alone can be employed.

The Piazza Verde is connected by the first of the above streets to the Piazza Vastata, and hence the Strada Nuovissima and Nova range in a sweeping line as far as a third square, called Delle Fontane



d'Amore: these are all full of edifices, striking for their grandeur of effect as well as material, the latter being internally and externally principally of the fine marbles found in the neighbouring mountains, forming their porticoes and colonnades, between the columns of which the fresco paintings have, it must be allowed, a perishable, but singular and not unpleasing effect.

The ducal palace is an edifice of some consideration, consisting of two orders of coupled columns and ballustrades, surmounted by an attic adorned with statues of the vanquished enemies of the republic. The public offices and courts of state were within this building, where the room in which the senate used to meet is one hundred and fifty feet long by sixty broad, magnificent in columns, marbles, and statues; two of the latter, in the great court below, of the Doria family, were opportunely thrown down and their inscriptions

demolished by the French: "The oppressed republic restored to liberty by a Doria," would be a dangerous precedent and incentive to the modern Dorias of this degraded state. The palace of this family is much celebrated, both for its beautiful site and general appearance. A statue of the great Andrew, in the character of Neptune, stands in the gardens, of which the ballustrades and terraces extend down to the sea.

The Balbi palace is fine, and that of the Brignole contains a good collection of paintings, with some pieces of Vandyke, Paul Veronese, and Rubens.

The palace of the Durazzi by Fontana, exhibits a gigantic front and ample portico, conducting to a fine staircase, each step of which is a single block of Carrara marble; a magnificent suite of saloons follows, of immense dimensions, rich in furniture and paintings; of the latter particularly, a Paul Veronese is

much admired, while a famous antique head of Vitellius will also be found worthy the inspection of the antiquary.

The Ionic and Corinthian façade of the Carrega may be observed as the work of Michel Angelo, of whom another specimen is exhibited in the Palazzo Pallavicino, also decorated with two orders, Ionic and Corinthian, and containing a famous picture of Adam and Eve, by Guido.

Amongst the other buildings of Genoa is the Albergo, a magnificent hospital, affording an asylum to more than a thousand infirm poor. A nobleman of the family Brignole was the founder; but subsequent citizens have frequently made legacies for its completion, and are in return honoured with statues of marble or stucco, placed in the court below. In the chapel is a bass relief by Michel Angelo, a Virgin and dead Saviour, much and deservedly admired.

The Grand Hospital is another consi-



derable building, for sick of every nation : it has usually contained a thousand patients, besides as many as three thousand foundlings ; and is on the whole, perhaps, the most magnificent establishment of the kind in Europe.

The cathedral is a Gothic structure, of black and white marble : the Genoese believe it to have been dedicated to Saint Laurence, as far back as the year 260 ; and that it is built upon the spot where that saint rested, in his passage through their city, on his way from Spain to Rome, and to his martyrdom. It yet contains some good paintings. Here was preserved the famous Catino, or hexagonal salver of emerald, sixteen inches across, which the pious for some time believed to have been the identical plate out of which our Saviour ate the passover ; though others declared it to have originally been amongst the choice gifts presented by the queen of Sheba to king Solomon : it was

also said to have been given the republic by Baldwin king of Jerusalem ; but the most probable account seems to have been, that it was found in the city of Cesarea. According to M. Condamine, some bubbles apparent in its structure showed it to have been of glass, and not the precious material pretended.

The church of the Annunziata is a large building. In the nave are rows of Ionic columns of white marble ; the flutings are filled up with a red sort of the same material : of the same colours is the incrustation of the rest of the edifice. In one of the chapels, supported by pillars of porphyry, was the silver vase, said to contain the ashes of John the Baptist.

Bandinelli Saüli, in 1552, left funds by will to rear the church of Santa Maria, on the brow of the hill of Carignano ; and his son built the bridge of the same name, which strides over the houses between, to enable the public to approach with greater

facility this display of his father's magnificence.

Two pieces of sculpture exist in this church; a Saint Sebastian, and a bishop of the family of the founder.

San Siro was once the cathedral. It is also built of marble, and much admired. The nave is supported by coupled Ionic columns; its ceiling painted by Carloni.

In Sant' Ambrogio is a great work of Guido; the Assumption of the Virgin, containing twenty-six figures: also two pictures of Rubens; a Saint Ignatius, and a Circumcision.

In San Stefano alle Porte del' Arco, is seen a great altar-piece, presented to the republic by Pope Leo the Tenth. It combines the talents of Raphael with those of Julio Romano. By the latter the upper portion was painted, while the lower was from the hand of his great master.



## BAY OF GENOA.

## PLATE IX.

BEFORE arriving at the city, the road lies through the valley and torrent of the Polcevera. This latter, though dry in summer, is at times augmented to a river of considerable breadth, suddenly descending from the neighbouring mountains and sweeping off the unwary traveller loitering in its rocky channel. The Austrians thus, who had here encamped in the year 1746, had scarcely time to escape total destruction. In the middle of the night, notwithstanding every exertion, some hundreds of their troops were carried off by its impetuous flood.

But undeterred by adverse circumstances, the villagers, in the dry season, here form their little gardens, wherever soil sufficient can be collected to plant potatoes or other vegetables. The assiduity of





Drawn by E. J. Bailey

London, Published June 1. 1854 by Rodwell & Martin, New Bond Street

BAY OF GENOA.

Engraved by H. B. Jones





their ancestors in cultivating a sterile tract has been before observed by Cicero. “*Ligures montani, duri atque agrestes, domit ager ipse, nihil ferendo nisi multâ culturâ et magno labore quæsitum.*”

After turning the rocky point at the foot of the light-house, shown in a preceding plate, the sudden change from the inland scene to a bustling sea-port and splendid capital is striking and magnificent. The bay, as Addison has remarked, is famous for tempests and scarcity of fish, one being in all probability the cause of the other. It is a semicircular basin, of more than a mile in diameter, set round with a theatre of the palaces and churches of the city, rising above each other on the steep slope of the mountain, intermixed with marble terraces full of orange and cypress trees, fountains, and vines.

The port is separated from the city by a high wall, along which there is a promenade, called the Marina: this, with the

arsenal opposite the middle of the harbour, in 1817 was a scene of considerable activity, as the government were fitting out a squadron for the service of the Mediterranean.

An old proverb remarks, that the Genoese have a sea without fish, land without trees, women without shame, men without faith. The continuance of the last vice may seem to justify the great Latin poet in the line,

“ *Haud Ligurum extremus, dum fallere fata sinebant.*”

The environs of Genoa are, like the city, full of the magnificent houses of the nobility. The palace of Marcellino Durazzo at Cornegliano, of the Spinola family, the Doria, Grimaldi, Pallavicini, at San Pietro d’Arena ; of Brignola, Saluzzò, and Giustiniani, are the most admired both for their buildings and gardens ; while a continuity of villas of less importance ex-







Drawn by E. F. Harvey

London. Published May 1. 1861 by Rodwell & Martin, New Bond Street

Engraved by Chas. Heath.

RAPALLO.

tend in uninterrupted succession for some miles, as far as the Spinola at Sestri.

Velvet, the manufactory of Genoa, is every where esteemed ; their silks are sought after ; and their marble has likewise proved a considerable source of revenue. The language of the lower orders is a miserable dialect, compounded of shreds taken from every other nation trading with this once flourishing city.

## RAPALLO.

### PLATE X.

ON the road to Florence, a few miles from Genoa, we pass the ancient Portus Delphini, marked by the town Porto Fino ; in which is shown the prison of Francis the First. Not far from this is the small town called Rapallo, at the head of the beautiful gulf now known by the same name. It is the subject of the plate before us.

From Spezia is a most beautiful view of the coast as far as Leghorn. The environs of this city are beautiful, and in a high state of cultivation. The gulf is one of the finest ports imaginable; and about seventy feet from the shore, in the sea, is the celebrated fount, which forms a convexity of about twenty feet in diameter during a calm, and at forty feet below the surface is said to be perfectly fresh.

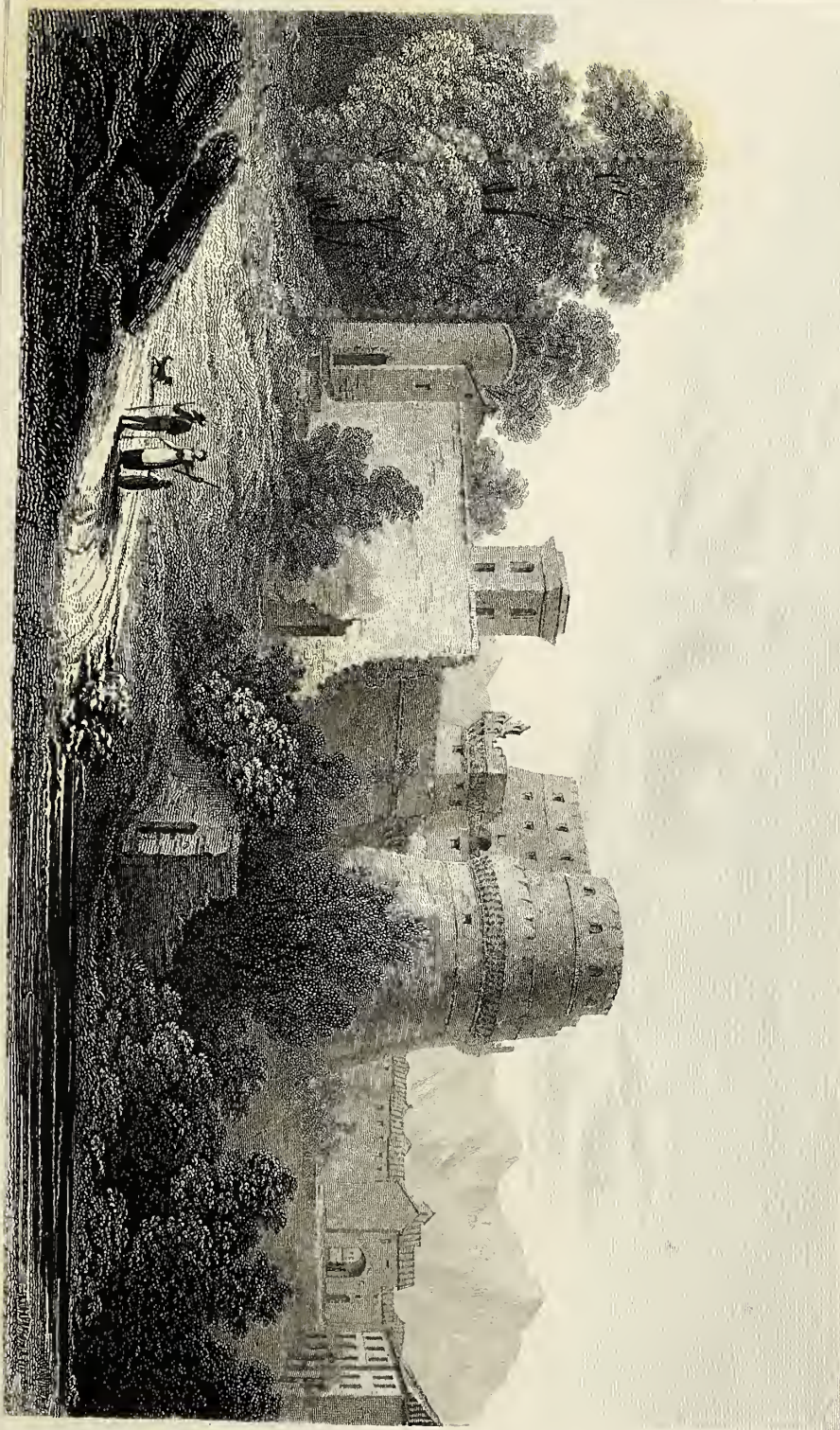
### THE CASTLE OF LAVENZA,

ANCIENTLY AVENTIA.

#### PLATE XI.

THIS is a little place upon the sea, with a small port, and was one of the strong holds of the celebrated Castruccio Castrucani. It is very near Carrara, the marble mountains of which are seen in the back ground. In these mountains, created by the circumstance of the commerce arising





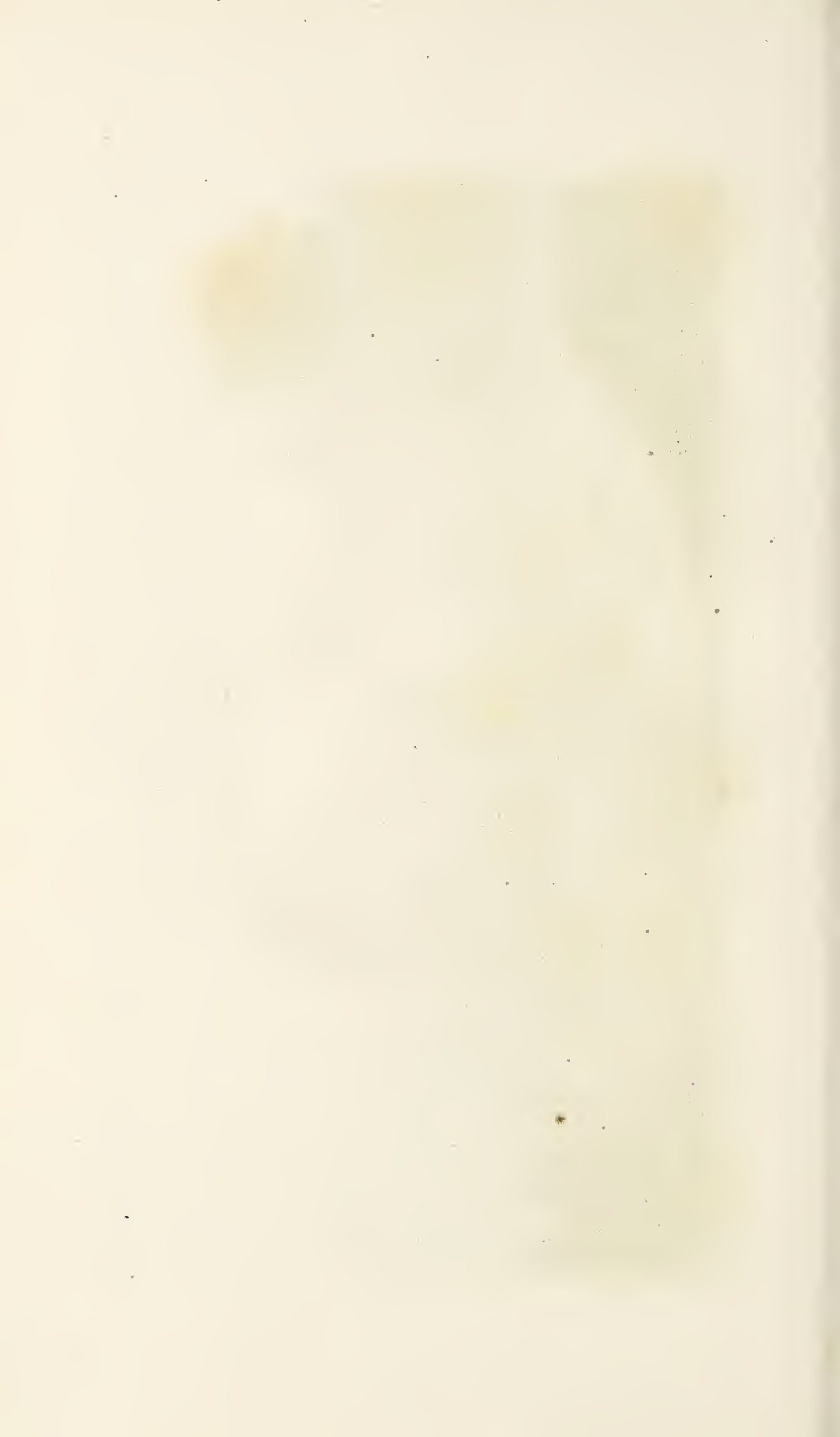
Drawn by R. E. Bayly

London: Published Aug. 1861 by Nicholl & Norton, New Bond Street.

# CASLE OF LAVIGNOLA.

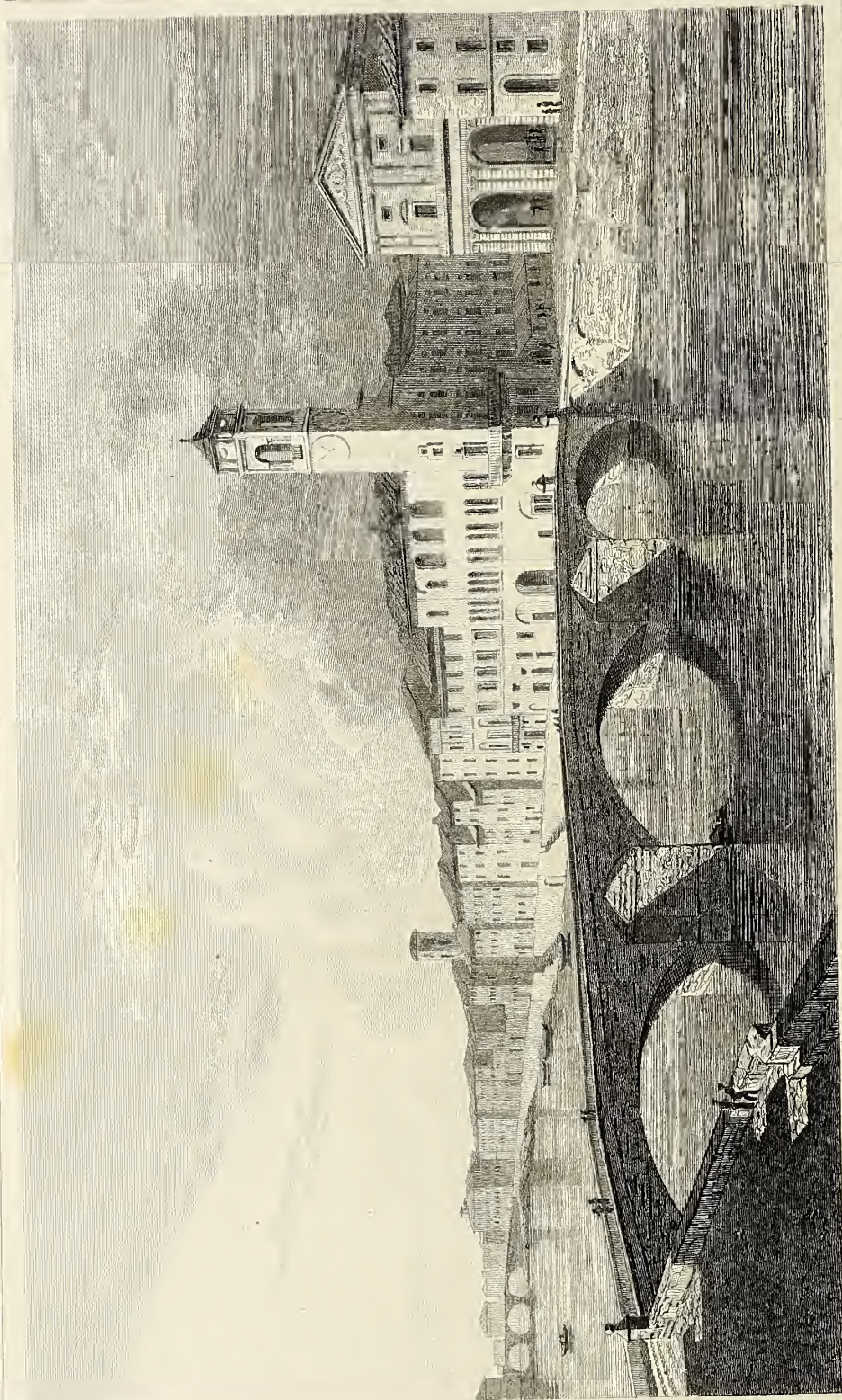
BETWEEN SARZANA & MASSA, ON THE ROAD TOWARDS LUCCA, PISA, & FLORENCE.

Engraved by Ch. Heath.









Engraved by Chas. Heath.

London. Published Aug. 1. 1816. by Rowland & Martin, New Bond Street.

Drawn by E. E. Bury.

PISA.

from their beautiful produce, is a small town of 3000 souls.

Targioni and Spallanzani have described these quarries and their geological construction, as well as the singular stalactical cave in their vicinity. The mountains yielding the marble are about six miles long, and wholly composed of that material, of better or worse quality, to their summit, 2400 feet. The strata lie sometimes horizontal, at others inclined with the exterior angle of the mountain; but the thickness of the stratum usually determines that of the block, as in that direction the mass is easily separated.

## PISA.

### PLATE XII.

THIS city is placed about four miles from the sea, where was anciently its port, at the mouth of the Arno; but this is now totally unfrequented, for the commercial



glory of Pisa exists only in history. It stands in a fertile plain, bounded by the Apennines on the north, on the south by the Tyrrhenian sea ; and is still considered the second city of Tuscany, although its inhabitants are decreased to below twenty thousand.

Pisa is famous as the namesake of the celebrated city on the Alpheus, where was the temple of Jupiter Olympius ; and although we may doubt whether its origin be referable to Pelops, as Strabo records, or the lines of Virgil be more than poetical, it certainly was numbered amongst the Etrurian cities by Dionysius of Halicarnassus, and appears a place of some consequence in the pages of Livy.

In the eleventh century she was mistress of the sea, Sardinia, and Corsica, with a population of 150,000 souls. In 1030 she captured Carthage, and handed over the king to the pope for baptism. Soon after Palermo was taken from the



Saracens, and Holy Land succoured by her exertions, while the glory of Pisa went on increasing, though at times partially obscured in her contentions with the neighbouring republic of Genoa ; from which, at length, in 1284, she received the first effectual check to her prosperity, in the loss of forty-nine galleys and twelve thousand prisoners. From this period the importance and commerce of Pisa fell into a regular state of decay.

Ugolino, chief of the Guelf party, having acquired power, caused himself to be named Count of Pisa, in 1282. Driven out of the town, the Florentines re-established him ; but he finished his days in a dungeon, which is still shown, with every remembrance of horror attending his story, one of the finest episodes in Dante.

A suit of domestic tyrants and foreign conquerors followed, until the city finally passed under the dominion of the Medici, whose policy it seems to have been to

weaken by every means the strength of a state which had proved so dangerous a rival.

Pisa is large and well built, the streets are wide and paved with footways; but her size, compared with her inadequate population, only adds to the feeling of regret caused by her deserted appearance.

The vast space it covers is divided by the Arno, and connected by three bridges; the centre of these is of marble, built in 1660, of three arches. Upon this latter, the only remain of the gymnastic exercise of ancient Pisa takes place every three years, when the populace, dressed in grotesque armour, to the number of seven hundred and twenty, from each side the river contend for possession of the bridge. The quays, with their fine houses, are by many travellers preferred to those of Florence.

But the architectural glory of Pisa lies in the group of marble buildings connected

with the cathedral; its baptistery, built by a contribution of a florin from each house, 13,400. Its leaning tower, or campanile, must always attract the curiosity, and call forth the surprise of the traveller; with an elevation of about one hundred and eighty feet, it overhangs the base fifteen. The square called the Campo Santo, surrounded by a cloister of sixty-two arcades, is also of marble, and the walls adorned with paintings of Cimabue. The Last Judgment of Orgagna, and History of Job by Giotto, formed the first school of painting, at a time when the arts had become totally extinct, or groaned beneath the expiring Greek empire. This space was the burial ground of the city; its name derived from the circumstance of the earth, to the depth of ten feet, having been brought, in 1189, for the purpose, from Jerusalem.

There are in Pisa other towers. This



was once a form of monument, voted to public men and memorable acts.

The traveller may hence pursue his way to Florence by the winding Arno ; but the delightful Arno has its inconveniences, and its waters do not always exist in sufficient quantity to insure an uninterrupted navigation.

## FLORENCE.

### PLATE XIII.

FROM THE SOUTH-WEST.

TAKEN without the Porta di Roma, the walls are almost in the fore ground, the mid distance is the city. The campanile, or belfry, hides a part of the cathedral (Il Duomo). The citadel, upon an eminence, bounds the view to the right. Between the two latter objects, at equal distances, are the Palazzo Vecchio and Palazzo Pitti.





Drawn by E.F. Baily

London, Published June 1. 1849. by Rodwell & Martin, New Bond Street

Engraved by Chas. Heath.

## FLORENCE.





Drawn by E. F. Barry.

London: Published Aug 1847 by Andrew & J. Turner, New Bond Street.

Engraved by Robt Wallis.



The little crowded republics of Upper Italy have acted a part in the dawn of modern civilisation, which has well been compared to the petty wars and perpetual strifes of the early states of ancient Greece. In the midst of contests carried to the height of extermination, in both instances the energies of man seem to have been excited, and in individuals faculties developed, if not created, by the convulsive circumstances in which the various communities were placed; while public magnificence was displayed with an ambition generally disproportionate to the means of carrying their splendid designs into execution. Their turbulence went on increasing with their commercial success, while internal faction could scarcely be suspended by the appearance of an enemy at the gates. Temporary concord might succeed the fear of sudden annihilation; but an event which none anticipated took place too far from home to unite party,



and was followed by slow but certain ruin to their prosperity, founded upon a commerce which the discovery of the Cape of Good Hope withdrew for ever.

But notwithstanding the reduced population of Florence from four hundred to sixty thousand, it still retains enough of the Medicean age to entitle it to be considered the Athens of modern nations: the decline of the one city saw the foundation of the other; but many centuries of insignificance passed from the age of Cæsar before the successful issue of its contentions with the neighbouring states raised Florence in dominion over them. The first signal of its decay was when it bestowed the epithet of father of his country upon any individual, however generous or deserving he might have proved himself as a magistrate, or however boundless his magnificence and riches.

Florence is placed in a lovely vale, through which runs the Arno. Nature,

indeed, seems to have blessed the whole country of Tuscany with a climate and beauty of scenery singularly delightful. A rampart of mountains protects it from the north, and the sea, which washes the western extremities, offers its resources to the inhabitants, who are neither scorched by the summer sun, nor chilled by the cold of the Apennine frost. Numberless brooks run from the ravines of the neighbouring mountains, and render their tributary assistance to the most beautiful of rivers.

The plains are well cultivated, and fertile in wine, oil, and corn, of which three crops are sometimes the produce of the year. The fruits are excellent, and the beauty of the gardens proverbial: cypresses and vines spread their branches to shade the weary; the orange and every species of geranium lend their fragrance to the air; while the luxuriance of its flowers have, by some, been supposed to have suggested the name of the city.

After a variety of revolutions, governed by the virtues or exposed to the vices of the Medici, who in turn possessed all the virtues which could ennoble, and all the vices which could degrade the human species ; it fell quietly under the dominion of a branch of the house of Austria. "But," says Monsieur Petit Radel, "the conqueror of Italy, at length, placed her in a situation as lasting as the empire upon which such happiness was grounded."

## FLORENCE.

### PLATE XIV.

FROM SCHNEIDER'S HOTEL.

THERE are four bridges over the Arno ; the Rubacone, the Vecchio, Ponte di Trinita, and the Carraia. The Trinita is the most beautiful, composed of three arches, nearly flat ; at each extremity are disposed the four seasons. The Vecchio, or old bridge, has upon it a row of houses, mate-





Drawn by J. J. Davis

*Florence.*  
*London, Published Oct. 1841, by Rudolph & Montagu Bond, Street.*

VIEW OF THE PONTE DELLA TRINITÀ, FROM SANGUINETI'S HOTEL.

Engraved by Geo. Jones.

VIEW OF THE PONTE DELLA TRINITÀ, FROM SANGUINETI'S HOTEL.



rially injuring the effect of that part of the river where it is placed. The borders are adorned with the magnificent houses and palaces of the nobility, ranging along the quays, upon which is the grand promenade. The streets branching hence are well planned, clean, and paved, or rather flagged, as well as lighted; and the city is considered one of the *mieux percées* of Italy. The bridge la Trinità is the principal in this view; it is so slight that carriages are not allowed to pass over it: the principal arch is nearly one hundred feet.

Florence is said to reckon one hundred and sixty statues in the squares and streets, while the fountains add not a little to the general effect of magnificence. One of these latter, in the square of the old palace called del Granduca, contains a marble Neptune, with sea-horses and Tritons: the principal figure twenty feet high; around are bronze statues of nymphs and Tritons, by John of Bologna.



The cathedral, called *Il Duomo*, is dedicated to *Santa Maria del Fiore*, and placed nearly in the centre of the city. It was begun as early as 1296, upon the plan of *Arnolfo di Lappo*, a scholar of *Cimabue*; but *Brunelleschi* reared its most splendid feature, the dome. Little inferior to *St. Peter's* in size, it claims superior interest in being in date prior to that structure, which *Michel Angelo* is said to have despaired making equal this its prototype. The building is faced with marble of divers colours in compartments, producing an effect by no means commanding admiration. The interior is gloomy; but this is said to have been the intention of its architect, as more grateful to meditation. This obscurity is partly attributable to the deep stained coloured glass with which the windows, already too small for their purpose, are filled. The nave has some character of grandeur, from the wideness of the intercolumniations forming the arches on each

side, where four pillars separate the side aisles from the body. The choir, with its Ionic columns and arcades, is disposed in conformity with the outward shape of the dome under which it is placed, and has some pretension. The octangular form of the dome is certainly defective, and the spectator remembers the sweeping line of the Pantheon, not at all to the advantage of this. It is lined with the Last Judgment by Zuccherò, and is also partly painted by Vasari; but its total want of light, however appropriate to the subject represented, entirely precludes the possibility of discovering the merits of its decoration. The spectator may with pleasure turn from this to the pavement, partly designed by Michel Angelo, and composed of various marbles in compartments, of which the splendid colours are most tastefully disposed. In the side aisles is also much to interest, in the busts or likenesses, and other monuments of great men, in which Florence has

been so productive. On the left is an ancient portrait of Dante, placed by order of the republic; his only memorial in his native city, which possesses not his remains. He died at Ravenna; for Florence followed the example of the Athenian Prytaneum, and glories, by means of cenotaphs, in the genius of those whose politics she might have deemed it prudent to proscribe.

The altar exhibits a magnificent group by Bandinelli; The Eternal Father; before him is the dead Saviour supported by an angel; some parts are considered good, but the drapery of the principal figure is not by all admired. Behind were once Adam and Eve, from the chisel of the same master; but their nudity shamed the fathers, and they have been removed to the Palazzo Vecchio: their place is supplied by a sketch by Michel Angelo, of the Virgin weeping over the body of Christ.



An inscription informs us, that in this cathedral, in the year 1439, met Pope Eugenius IV, the Greek Emperor John Palæologus, with the patriarch of Constantinople, when was effected the pretended reconciliation of the two great sects of Christianity, in the accession of the Greek to the Latin church. Preserved in a gold box, in the Palazzo Vecchio, the parchments still decree the union eternal.

Here is also the famous meridian, a great astronomical work; since the gnomon, through which the rays of the sun pass, is placed nearly three hundred feet above the bronze cross in the pavement, marking the point of correspondence: it was begun in 1467, by Toscanelli. The cupola was injured by lightning in 1775, but this escaped derangement. An appendage, though not attached to the church, is the insulated Campanile, a bold piece of architecture, about forty-six feet square, and rising to the height of nearly three hundred; it

is faced with marbles of various colours, and adorned with galleries and statues by the hand of Donatelli. It was designed by Giotto. In the interior, four hundred and six steps lead to the summit, whence is a fine view of the city and surrounding country, with the Arno winding in its descent from Mount Falterona, and its bordering villas. While this building is entirely finished, it is remarkable that very many of the principal buildings of Florence are not so. We may recollect, that amongst the seven sins divided amongst as many Italian cities, avarice has been attributed to Firenze; which we must not, at the same time, forget is equally entitled to her complimentary epithet *la bella*.

Octangular is also the Baptistery, opposite the entrance to the cathedral. Its three bronze gates, upon one of which, by Ghiberti, the admiration or hyperbole of Michel Angelo has perhaps stamped too great value, are its principal ornament: an

inscription, " Andreas Ugolini de Pisis me fecit, anno 1330," upon one of them, gives a date, which, though too early for any perfect model of art, has yet in this instance produced a work not unworthy the entrance to a building in which is dispensed the sacrament of baptism to the whole city of Florence.

Before the entrance are two columns of porphyry, with some chains obtained from the Pisans in 1406. The interior receives its light from above, and around are other columns of porphyry, with gilded Corinthian capitals. The dome is in mosaic. The floor is of marble. Besides many fine pieces of sculpture, the tomb, by Donatelli, of an abdicated Pope, John XXIII., may be observed: he died here in 1419.



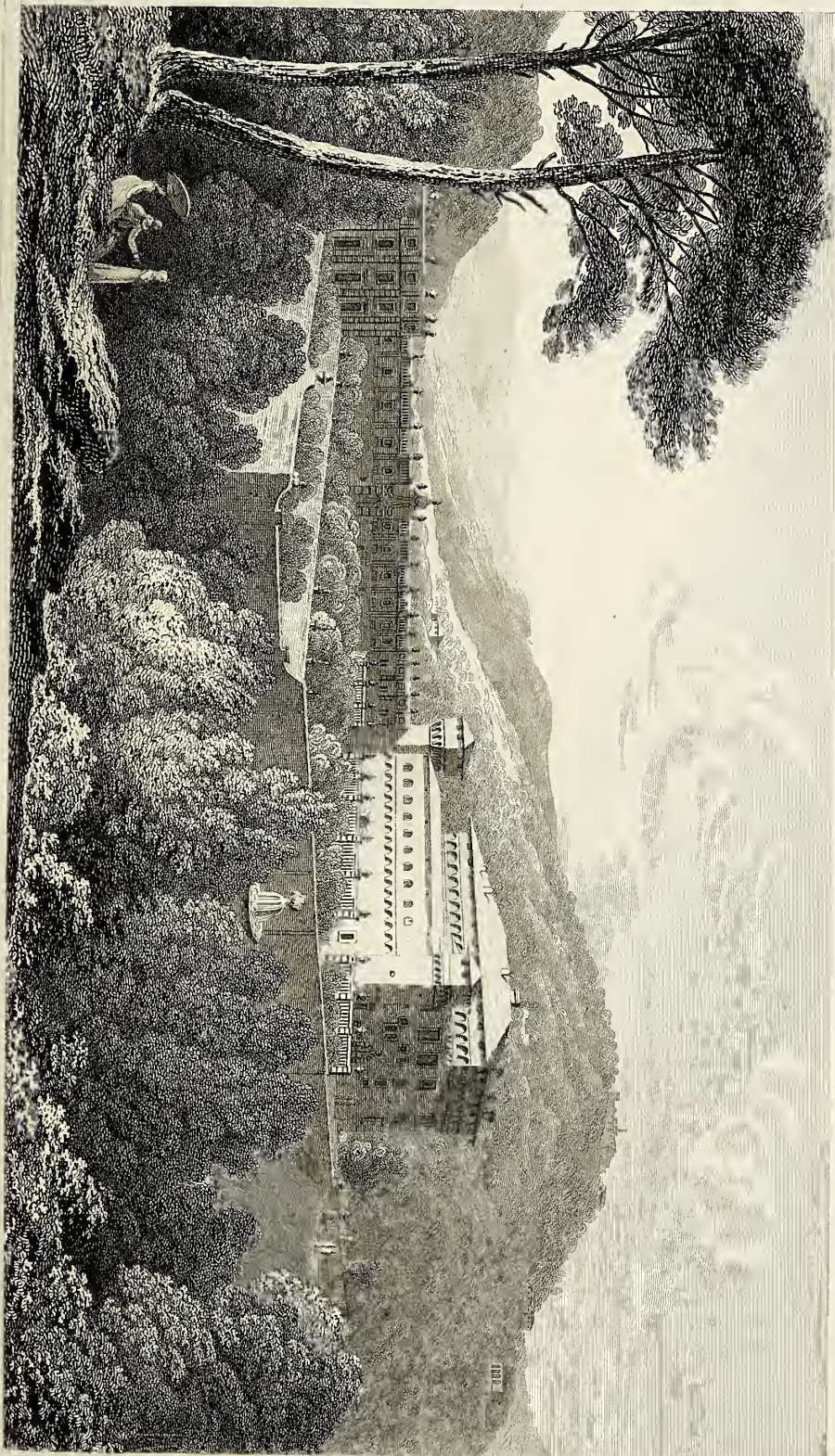
## FLORENCE.

## PLATE XV.

## CASTELLATED VILLA OF THE BORGHESE FAMILY.

THIS is on the road to Bologna, between the village La Pietra and Fiesole. The latter is seen on the mountain above. Near La Pietra is the Palazzo Panciattici, now villa Catalani, the singer of that name having made its purchase.

Fiesole, much more ancient than Florence, was one of the twelve cities of the Etrurians, and a principal seat of their soothsayers. It seems to have survived Roman subjection, and the subsequent general desolation of Italy during the dark ages, until 1010, when it was destroyed by the Florentines, and its materials, as well as population, dispersed: the latter partly removed to Florence, while the former served to increase the buildings of that city.



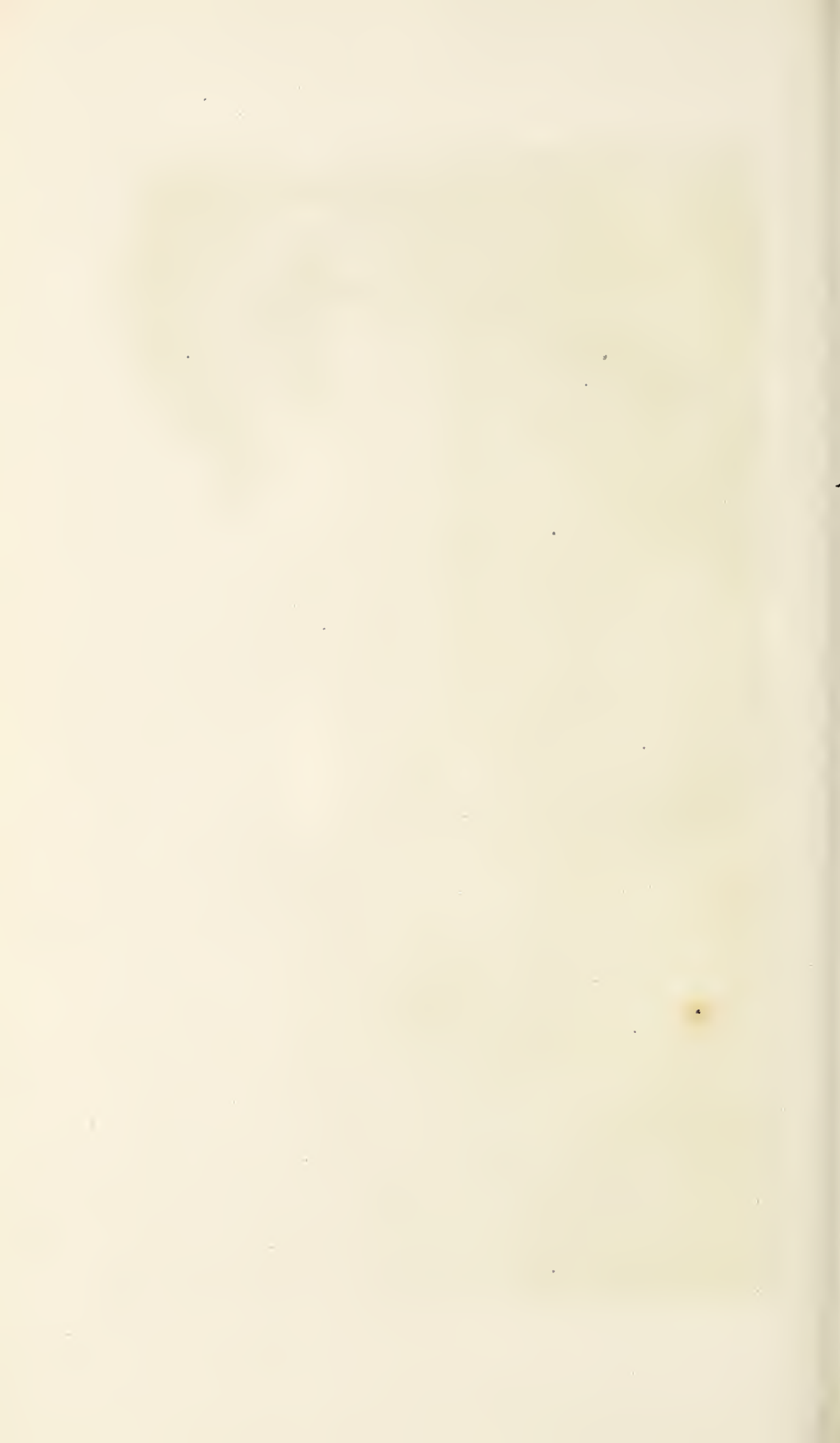
Engraved by R. E. Bailey.

London: Published and Sold by Richard A. Mason, New Bond Street.

WILLIAM BOURGHESE,

NEAR FLORENCE.

Engraved by Christy.





Eustace, however, describes its cathedral still remaining; and, in his excursion thither, found it a lonely yet beautiful village, retaining its episcopal honors and a convent of Franciscans. The view of Florence from this lofty and broken eminence, with the domes, towers, palaces, the Arno, and its villas and convents, will well repay the traveller the fatigue of a visit. The abbey, founded by the Medici, was the retreat of Ficini the Platonist, whose tomb will be found in the cathedral of Santa Maria.

The volcanic nature of these mountains may have led to their preference by the Etrurian augurs for the seat of their prognostications; but these symptoms, which appear to have been much more active in the time of Pliny, have ceased to cause alarm, and now interest only as beautiful phenomena. About thirty miles from Florence, at Pietra Mala, an exhalation spreads in colored flame on the sides of the moun-

tain, amongst the fissures of the rock and common herbage, while the vegetation does not appear to be impeded by its presence: the lambent flame assumes every shape as well as color, when played upon by the breeze, and in wet seasons sometimes increases until its long reflections gleam over the mountainous tract, and glitter on the rocky points, to the delight of none but the banditti who infest this dreary solitude, and, lighted by its rays, pounce upon the incautious traveller.\*

\* Forsyth amuses his readers with an old story of these real or supposed ruffians. A desolate house and wretched supper, contrasted with the diamond-ringed fingers of the hostess, awakened the alarm and prompted the escape of her devoted guests. But the tale was made much more delightful when related to the writer, who was assured that the diamond-ringed finger was that of a previous guest, found in a ragout served up to a subsequent traveller, whose appetite was, fortunately for him, not so keen as to prevent his observing this unlucky oversight of the hostess, who had usually taken better care to secure the jewels before she put the fingers into the stewpan.







Drawn by E. J. Baily

London, Published Oct. 1. 1818 by Robt. & Martin, New Bond Street

Engraved by Robt. Wallis

## FLORENCE.

FROM THE ROAD TO AREZZO

## FLORENCE.

## PLATE XVI.

TAKEN FROM A VINEYARD TO THE SOUTH-EAST, ON  
THE ROAD TO AREZZO.

To the left of the Duomo is the Campanile, followed by a similar, but less lofty building: more to the left is seen the lofty tower of the Palazzo Vecchio. This, seen also in plate 14, is singular for its height, 300 feet, as well as the manner of its construction, upon four columns. It displays a night-clock, of which the hours and quarters are illumined. The massive palace from which it rises was erected after the designs of the architect to the cathedral, Arnolfo, to be the seat of the republican assemblies. The entrance is graced by David's triumph over Goliath, by Michel Angelo: but with all its frescoes and pictures, the building has more the air of a prison than a palace.

## FLORENCE.

## PLATE XVII.

FROM WITHOUT THE WALLS TO THE SOUTH-EAST.

THIS view extends from the citadel to the Campanile, the Duomo being out of the picture: between the poplars is again seen the tower of the Palazzo Vecchio. From this building, a gallery, 1500 feet long, passes by the Ponte Vecchio, also partly visible, and following the Strada Guicciardina, reaches the Palazzo Pitti; which, with the contiguous garden of Boboli, lies under the hill to the left. By this passage the sovereigns of Florence were enabled to pass from one to the other palace, without appearing in public, and in security against those plots, of which the execrable character of many of their family, as well as their own tyranny, gave them real ground for apprehension.





Drawn by E. J. Barry

London, Published Aug 1846 by Richard & Martin, New Bond Street

Engraved by G. H. Smith

SOUTH EAST VIEW OF FLORENCE.



The Pitti palace, with its imperial museum, library, botanic garden, and observatory, is in extent immense. Its front, of 540 feet, was designed by Brunelleschi, and had nearly ruined its first proprietor, whose family were obliged to sell it. The ground apartments in gilding are sumptuous, in ancient statues, *chefs d'œuvres* of painting, and other works of art, almost unequalled. The staircase is adorned with columns and pilasters of the Corinthian order. The ceilings are lined with the works of Pietro di Cortona, while lustres, crystals, agates, frescoes, inlaid tables, and bronzes, meet the eye on every side, before arriving at the imperial saloon; and the matchless Madonna della Sedia of Raphael graces one of the rooms of the suite.

No city is more rich than this in works of art, whether ancient or modern: scarcely a church or palace but has something worth the trouble of a visit; scarcely a



church but contains the last memorials of some great character; Machiavelli ennobles one, Leonardo d'Aretino a second, Guicciardini and Boccacio a third. The monument of Buonarotti exhibits his bust from his own hand. Astronomy and geometry adorn the medallion of Galileo, while the planet Jupiter marks his discovery of its four satellites. Suspected of heresy, his body was at first placed without the church in unsacred earth; but judges more tolerant gave the honor of the interior to those remains which would have hallowed any mould.

The famous Madonna del Sacco of Andrea del Sarto is placed amongst others of less celebrity, by the same master, in the church of the Annunciation, where the altar and surrounding thirty lamps, entirely of silver, may attract the curiosity of another class of visitors. These, with other splendid offerings, are the fruits of a miracle recorded in a Latin inscription, where

the Madonna is declared to have saved a young artist the most difficult part of his work, in imprinting her own likeness upon the canvass, which despair had prevented his attempting, although he had finished every other part of the painting.

The chief glory of Florence, the Medici gallery, is placed in a building in the form of a  $\Pi$ , of which the parallel sides extend in a sort of street from the great square to the Arno, where three arches unite the two buildings and form the communication. This edifice was designed by Vasari, under Cosmo the Second, to contain the accumulating stores of the Medici family, who at length made their collection the finest in Europe. A fine staircase conducts to the gallery above, formed of two grand wings, each twenty-four feet wide and four hundred and seventy long, united by a third of one hundred. Here a double row of statues and busts lead to twenty

camere, filled with the most precious relics of ancient as well as modern art.

In the ceiling of the gallery may be traced the different periods of the Florentine school; though twelve compartments in the connecting portion were consumed by a fire in 1762, which had nearly proved fatal to the whole edifice. Immediately beneath this is a line of many hundred portraits of illustrious men, mostly from authenticated originals. Here may be seen Alexander and Hannibal, mixed with popes, cardinals, Americus, Galileo, Petrarch, Dante, Buonarotti, Del Sarto, Da Vinci, and even saints, since none are excluded from whom Italy has derived glory. Below are the busts and statues of all the ancient divinities, placed alternately; and, not less curious, a complete suite of all the Roman emperors and their families, from Cæsar to Alexander Severus, including their empresses: a continuation to Con-



stantine is attempted, but some vacancies remain. This collection is unique, and exhibits the regular decline of art towards the lower ages.

The adjoining twenty rooms are called Gabinetti; each contains some celebrated work, though some are appropriated to medals, the smaller class of antiques, and paintings by the revivers of the art, as Cimabue and Giotto. One is filled with Etruscan idols and antiquities. The suite of the Niobe, consisting of sixteen statues, is admirable, if allowance be made for their original position. The Hermaphrodite, restored by Michel Angelo. But six claim pre-eminence: they are the Wrestlers; the Rotatore, or a figure sharpening a knife; the Dancing Fawn; and two Venuses, six feet high, beautiful, but eclipsed by the superior grace of the Medicean, which is a little less in height, but will not fail to engross the attention of the most uninformed observer: the arms are, and some think

the head is, modern. When found at Tivoli, she had five fractures; across the throat, the thighs, the legs in two places, and the ancles. Here is also the little Apollo; but it would be endless to recount the marvels of this truly superb collection.

The road to Florence and Rome, by Arezzo and Cortona, is very good, passing through a fertile country, set with well peopled villages.

After having ascended between the mountains extending to Sienna and Monte Pulciano, near which is Chiusi, the ancient Clusium of Porsenna, the descent amongst vines and olives approaches the Arno to Levane, through a most beautiful plain, the Val d'Arno superiore. Here are sometimes, in digging, found the bones of elephants, conjectured to have been left by the army of Hannibal.







Drawn by R.T. Davis

London, Published Oct. 1848, by Rodwell & Martin, New Bond Street

Engraved by C. Heath & J. Wallis

# PONTE DEL PALAZZO.

NEAR FLORENCE.

## VIEW NEAR FLORENCE.

## PLATE XVIII.

THIS picturesque spot, upon the road to Arezzo, has little remarkable, except its scenery. It should have been stated; as near the latter city the birth-place of Mæcnas, of Petrarch, of Guido, P. Aretino, and Pope Julius the Second.

Hence to the lake of Perugia is a plain: in the mid-way Cortona, one of the twelve Etruscan cities, stands upon a hill to the left; its ancient walls still exist, and within them are many curious remains. The tomb of the Consul Flaminius is shown in the cathedral.

A great part of this plain has been drained by human industry, since it was the theatre of the successful operations of Hannibal. The fate of the Roman army under Flaminius is supposed to have been decided in the more immediate vicinity of



the lake, anciently Thrasimene; but a small plain between the latter and the mountains, called Sanguinetti, with a straightened outlet at each end, corresponding with the description of Livy and Polybius, seems more probably the site of the stratagems of the Carthaginian general.

Between Foligno and Spoleto will be observed the so often drawn little temple, near the source of the Clitumnus, now a Christian church, but retaining its ancient name as well as form.

Spoleto opposed the first resistance to Hannibal's career of success, and prevented his approaching the capital. After this, the road passes over La Somma, the most lofty part of this region of the Apennines: beyond is Terni, anciently Interamna, now a city of 10,000 inhabitants; the birth-place of Tacitus the historian, of Tacitus the emperor, as well as his brother Florus. Within the city are still some ancient re-







Drawn by P. E. Batty.

London, Published Oct. 1. 1846, by Rudolph & Martin, New Bond Street.

# T'LENNI.

FROM THE ROAD TO THE CASCADE.

Engraved by Chas. Heath.



mains ; a portion of an amphitheatre, and of a temple of the Sun, with some ruins of baths.

## TERNI.

### PLATE XIX.

THIS view is taken on the road to the Cascades, which rank amongst the finest natural spectacles of Italy. Four miles above Terni the jet is formed by the fall of the Velino into the Nera, from a height of a thousand feet, through an opening made in the mass of the Mount Marmora, by Curius Dentatus, for the purpose of draining a lake immediately above, which frequently swelled by the accession of the waters of the Velino, was apt to inundate the plain of Rieti.

The Velino takes its rises in the mountains of Abruzzo ; passes Rieti, and approaches, with accelerated rapidity, over a descent for some distance before the



opening of the cataract. Here it rushes through an aperture of about twenty feet, and is precipitated into a hollow formed by the uninterrupted action of the water; but this is entirely hidden from the spectator by the clouds of spray, which reascends in white foam, and when the rays of the sun are favorable, exhibits a multitude of rainbows crossing and recrossing in every direction and variety of color.

The cascade consists of three distinct falls; the first is about three hundred feet, but little water comparatively remains to form the second and third leap.

## PAPIGNIA.

### PLATE XX.

THIS little spot is farther on towards the cataracts; Terni appears at the foot of the distant hills. The valley is interspersed with gardens of olives, vines, fruits, and corn fields. The whey-colored waters



Drawn by R. T. HARTY.

*London, Published for LINDY by Rodwell & Martin, New Bond Street.*

PAPIÇNEA.

ON THE ROAD BETWEEN TERMI & THE CASCADES.

Engraved by Geo. CROOKALL.









Engraved by Chas. Heath.

London. Published Dec. 1. 1842 by Redwell &amp; Martin, New Bond Street

## PART OF ROME FROM THE PALATINE HILL.

Drawn by J. E. B. B. B.

of the Nar, or Nera "sulfurea albus aqua," break over a rocky channel in the middle of the dell. In the centre of the defile rises the insulated eminence bearing the ruins of the village of Papignia. The whole scenery was as celebrated by the ancients, as it is admired by the modern traveller. The superior valley Reati was, by Cicero, called the Tempe of Italy. This is sixty-two miles from Rome.

## PART OF ROME

FROM THE PALATINE HILL.

### PLATE XXI.

THE Palatine Mount, between the Tiber and the Campo Vaccino, is said to have been the spot originally fixed upon by Evander; the scene of the exposition of Romulus, and the site of the first foundations of the city. Augustus was born upon it, and upon it passed forty years of his life, without departing from a frugality



his successors knew little how to profit by the example of: each in turn increased the imperial residence, till the fire of Rome cleared the way for the golden house of Nero, which covering the whole mount, extended its wings over the intervening valleys to the Celian and Esquiline hills.

The modern villas, placed upon the site of the sedes Imperii Romani, are the Farnese and the Spada; the gardens of the former occupy nearly the whole mount. The rear of the principal entrance from the Campo Vaccino, built by Vignola, is seen on the left in the view: but the gardens have been suffered to fall into neglect, the villa nearly abandoned, and its statues removed, since the possessions of the house of Farnese have passed to the Neapolitan sovereign. The villa Spada is now the property of an Englishman, Sir William Gell. In the gardens, some fine apartments belonging to the imperial residence remain; but its vaulted halls are so

buried in ruins, as to be subterranean: arabesques and frescoes still exist upon its walls; while the statues and bas reliefs, which fell, at the original discovery, into the hands of a French cardinal, have partly passed into the royal collection at Berlin.

Immediately behind the entrance to the gardens is seen the church of Santa Maria Nuova, also called, from a canonized female buried in it, Santa Francesca Romana: it is attached to the Olivetan convent; and its architectural front, the design of Carlo Lombardi, faces the end of the Campo Vaccino. In the interior is the tomb of Saint Frances, by Bernini, surrounded with perpetual lamps. It also contains the mausoleum of Gregory the Eleventh, who, upon his election, in 1377, brought back the seat of papal empire. His entry into Rome is represented upon the tomb. In a wall are two stones disclosed, to the veneration of the pious, whose reverence is claimed by the inscrip-

tion, "In queste pietre pose le ginocchia S. Pietro quando i demonj portarono Simone Mago per aria." Over the convent appear the upper part of the ruins of the Baths of Titus.

The Via Sacra passes on this side the church, and reaches the arch of Titus, seen in the middle of the view. It was Trajan who erected this to the memory of the conqueror of Jerusalem, and it has been considered the best structure of its species. Within the arch are two bas-reliefs; one represents the triumph of the emperor, while the other makes us acquainted with the forms of the spoils from the Temple of Solomon: the seven branched candlestick is the most conspicuous. These rank amongst the best remains of architectural sculpture. The centre compartment in the vault of the arch has the apotheosis of Titus. They say Jews never pass under it.

From the Coliseum, which occupies the







London, Published Decr 1841, by T. Agnew & Sons, New Bond Street

Drawn by J. E. Baily.

Engraved by Chas. Heath.

COLISEUM.



centre of the view, the Suburra, anciently the most frequented and agreeable part of the city, the abode of the opulent and fashionable Romans, extends in two long streets, lined with dead walls, with a few straggling houses and convents, as far as the church of Saint John Lateran, the most distant building on the right: this, the original church of the popes as bishop of Rome, assumes the priority of all others, as first church of the Christian world; and is denominated *Ecclesiarum urbis et orbis mater et caput*. It was originally a basilica of Constantine.

## THE COLISEUM.

### PLATE XXII.

PASSING by the arch of Titus, seen in the preceding view a little to the left, we come to the Flavian amphitheatre, now called the Coliseum, erected by Vespasian out of materials and upon part of the site



of the golden house of Nero, which was then deemed too sumptuous even for a Roman emperor. Augustus had had an intention of erecting a similar building upon this spot. It is an oval, 620 feet in its longest diameter by 512 across. The greatest diameter of the arena is 280. Fifteen thousand men were employed ten years for its completion. More than a hundred thousand spectators have at once witnessed the scenes of gladiatorial combat within its walls, where five thousand beasts have been let loose in the course of one day; and if depredation and barbarism could have refrained, it might have existed to the present hour, as perfect as when, in the thirteenth century, its games attracted within its circuit the nobility of Italy. It is now a stupendous pile of magnificence and desolation; a vast but vacant monument of human perseverance and degradation.

Its triple row of eighty arches, with

three orders of three quarter columns, decorate the exterior, and over these a fourth series of pilasters crowns the elevation, which rises to the height of one hundred and seventy feet; but the ornamental detail of no part was ever finished.

Ludovico Monaldesco has left an account of the bull-fight of 1332. Previously to this date, the vast strength of its construction had, by an unusual fatality, proved the principal source of its ruin. It was constantly seized as a stronghold by the contending factions of the city, who in turn dispossessed each other, or divided its advantages: but the emperor Henry VII. obtained possession of the whole in 1312, from whom it became the property of the senate and people of Rome. The most effectual means were now taken against its falling into the hands of either party, or being again used to the detriment of the state. By demolishing a portion of its circuit, it became no longer tenable; and

to prevent its repair, the disrupted materials were sold, and each faction obtained the common privilege of carrying away as much as they chose to dig out. Some of the most extensive palaces of modern Rome have been reared with its materials.

Benedict XIV., in 1754, erected the cross in the centre of the arena, and declared the place sacred, in respect to the blood of the many martyrs butchered upon its arena : this may serve in some measure to protect its remains ; but its ruin is too wide, and the dilapidation of the whole structure too complete, to admit of remedy. His holiness, however, honored the mysteries of the passion with new chapels, promulgated a calendar of its saints, and canonized its architect, who from that date takes precedence as Saint Gaudentius.

In the sixteenth century the Coliseum was the scene of sacred farce. The mysteries of Holy Writ here were practically explained. Each returning anniversary







Drawn by P. E. Batty.

London. Published Dec. 1. 1818. by Radcliffe & Martin, New Bond Street.

# THE TEMPLES OF VENUS & ROMÆ

Engraved by G. Cortis.

brought the representation of the passion of our Saviour, his death, burial, and resurrection, in living characters.

## REMAINS OF THE TEMPLE OF VENUS AND ROME.

### PLATE XXIII.

WITHIN the boundary of the garden of the Olivetani are seen the remains of this double temple, by Palladio and Labacco supposed to have been dedicated to the Sun and Moon. Each terminates in a great niche: one opened upon the temple of Peace, the other faced the Coliseum: they are decorated precisely in the same manner. The sides of the interior have columns between niches, alternately square and round: the roof was vaulted, and relieved by caissons of stucco and painting. No remain has been known by a greater number of designations than this; but Nardini has perhaps rightly deemed it



the temple of Venus and Rome. Dion states, in his life of Hadrian, that he sent the plan of his temple to Apollodorus, to show that architect that beautiful edifices might be raised in Rome without his assistance.

The form of the two halls, their junction, communication, decoration, as well as proximity to the temple of Peace, with which they stand square, has led some antiquaries to imagine these apartments connected with that edifice, conjectured by them to be remains of baths.

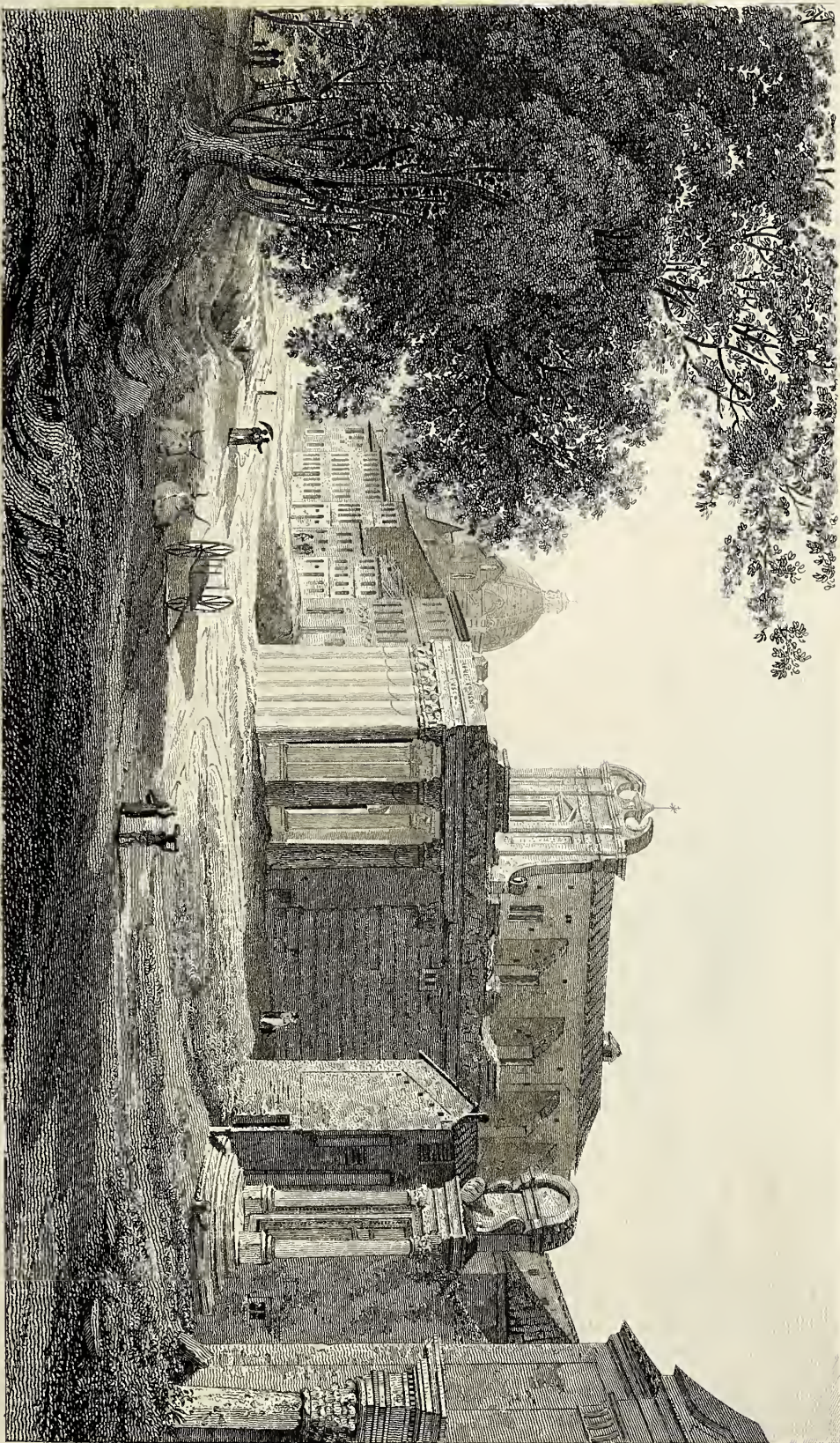
## TEMPLE OF ANTONINUS AND FAUSTINA,

IN THE CAMPO VACCINO.

PLATE XXIV.

A DOUBLE row of trees runs up the Roman Forum towards the arch of Titus. The theatre of universal power, upon which was once decided the fates of nations, and





Drawn by J. Bailey

London: Published Dec. 1831 by Rowland & Mavor, New Bond Street.

Engraved by W. R. Smith.

THE TEMPLE OF ANTONINUS & FAUSTINA,





amassed all the splendour and magnificence of ancient Rome, in temples, triumphal arches, crowds of statues, and multitudes of living men, is now only at times enlivened by the degradation of a cattle market.

The church of St. Lorenzo in Miranda received its appellation from the splendid buildings with which it once stood surrounded. An ancient edifice in front was demolished by Pope Paul III.; while the ten columns and two pilasters of the Temple of Antoninus and Faustina have been preserved by the sanctity of the new building reared upon its walls, although the beautiful portico was turned to no account, and still exists but as a screen to the tasteless and distorted front of St. Lorenzo. These columns are buried about one third. The shafts are of cipollino marble, four feet nine inches in diameter, and about forty-six feet high. With them

is preserved a portion of the main wall of the temple. In front is an inscription—

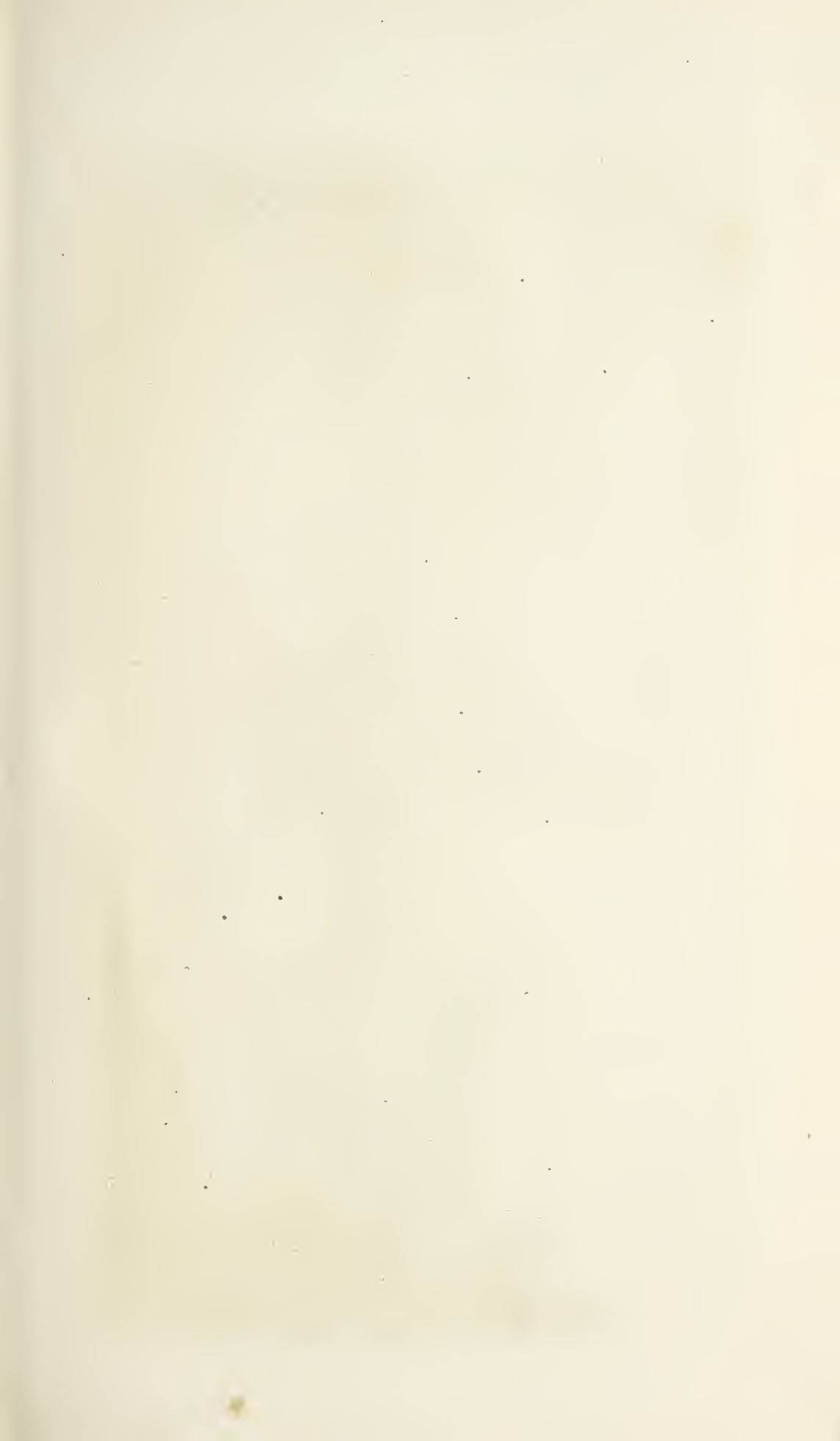
*Divo Antonino et Divæ Faustinae ex S. C.*

The white marble frieze is ornamented in a good style of sculpture; and the whole, as an order, ranks among the most beautiful remaining at Rome.

The church was built, in 1602, by the Roman apothecaries. The saint over the great altar is by Pietro di Cortona.

On the right of this is the entrance to the church of Saints Cosimo and Damiano, belonging to the Franciscans. According to Nardini, this was anciently a temple of Remus, but by some is called of Romulus. The entrance is adorned with two Corinthian columns and cornice, in bad taste. The column half buried is of wretched sculpture.

Pope Felix III., in 526, converted this building into a church; and Adrian I.







Drawn by F. E. Barry

London. Published Decr. 1. 1848 by Rodwell & Martin, New Bond Street.

CASTLE OF ST. ANGELO.

Engraved by R. Wallis.

added the ancient bronze gates in 780, as well as the two columns of porphyry in front. The bodies of the patron saints, with many others of martyrs, are within ; where once was also the curious plan of ancient Rome, now in the Museum of the Capitol.

The distant cupola is of the church in the Forum of Trajan.

### CASTLE OF SAINT ANGELO.

#### PLATE XXV.

THE bridge of St. Angelo was anciently called Pons Ælius, having been built by the emperor Adrian. With the adjoining castle it received its present name, in the sixteenth century. This bridge was very much injured during the jubilee of 1450 ; the parapets yielded to the pressure of the crowd from St. Peter's, when all were precipitated into the river below, and one hundred and seventy perished or were smothered in the press.

Subsequent popes have repaired, enlarged, as well as decorated it. Urban VIII. rebuilt the last of its six arches. It is three hundred feet long. Ten statues are placed over the several piers, and bear the implements of the Passion; they are by different sculptors, and distinguished by the column, the sudarius, the nails, the cross, the lance, the rods, the dice and robes, the crown of thorns, the inscription, the sponge.

The castle of St. Angelo, originally the Moles Adriani, was raised by that emperor to be the imperial mausoleum, and intended to rival that of Augustus, erected for the burial place of the Cæsars, on the opposite side of the Tiber. The lower portion of this monument was a vast quadrangular platform or pedestal, from which arose a lofty circular edifice, incrustured with Parian marble, encircled with columns, and splendid with rows of statues. An inclined spiral within ascended to the



top ; and the summit was crowned with ornaments of gilding and bronze.

The strength of this structure pointed out its defensibility : it consequently appears to have been used as a citadel at a very early date. Constantine carried off its columns. Its broken statues and ornaments were thrown down upon the besiegers, when it fell alternately to the citizens or the Goths. During the plague of 593, Pope St. Gregory pretended in a dream to have seen a triumphant angel upon the summit, sheathing the sword of wrath. The pope is said thereupon to have announced the termination of the contagion ; and, in memory of the confirmed prediction, the castle was called of St. Angelo, and a marble statue of the apparition erected where the subsequent more costly one of bronze was placed, and still marks the site of the revelation.

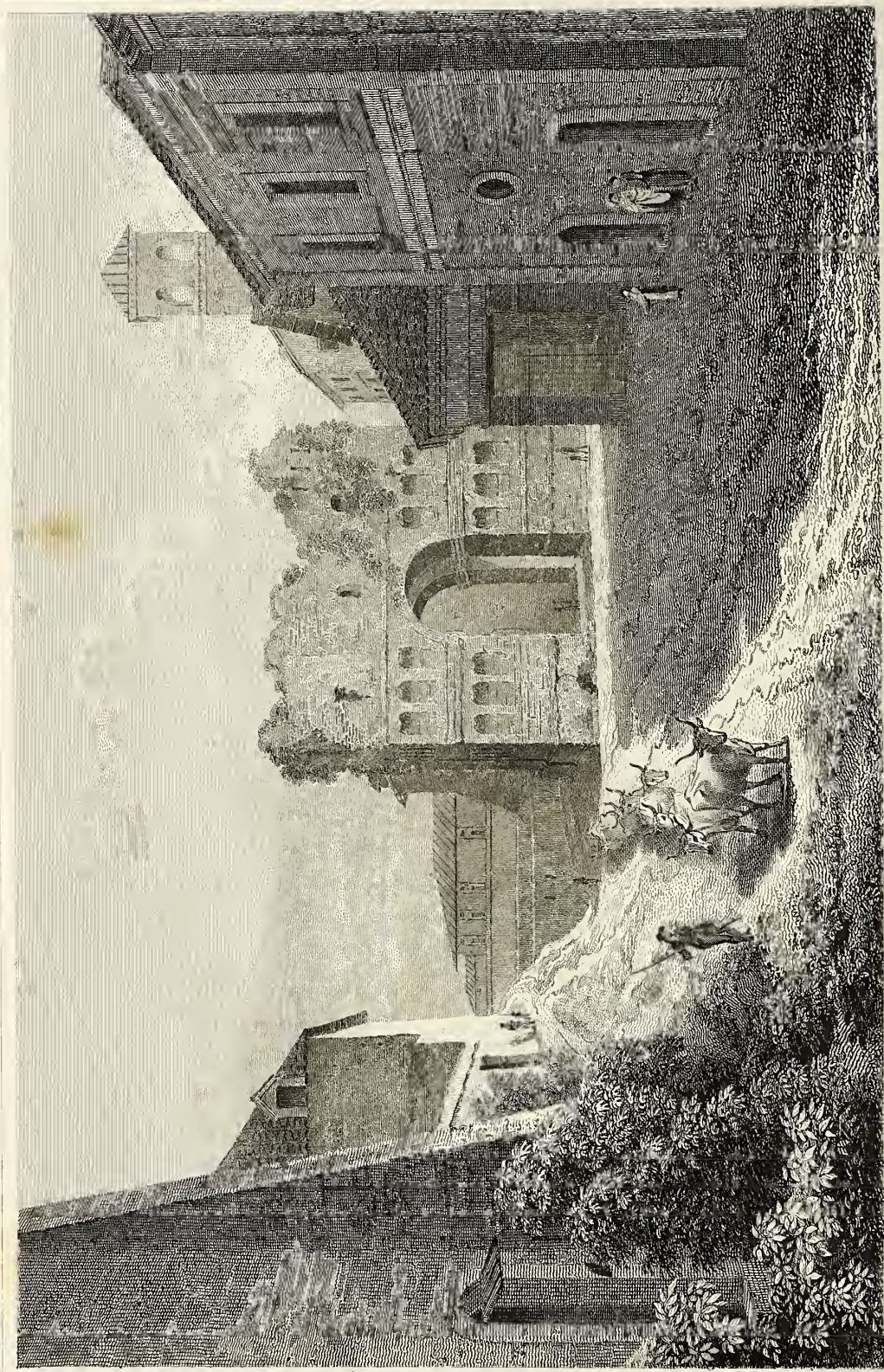
The building was at one time called Rocca di Crescenio, from Crescentius No-

mentanus, who, in 985, obtained possession of and augmented its defences. It seems ever after to have carried the command of the city. Successive popes have increased the strength, and added to its bastions, ramparts, and outworks; particularly Urban VIII.; and it soon became their treasury, the receptacle of the pontifical jewels, acts of councils, originals of bulls, as well as the state prison. Upon the top is a chapel, styled, from its elevation, *Inter Nubes*; but it is not worth a visit, except as commanding a magnificent view of the city. Hence the fire-works are projected upon the festival of St. Peter; and for that purpose no situation could be better adapted: 4500 rockets have at once ascended upon the coronation of a pope.

A covered gallery, sustained by arches, built by Alexander VI. about 1500, connects the castle of St. Angelo with the Vatican, about half a mile distant, and







Drawn by F.E. Batty.

London, Published Feb. 1. 1838 by Robt. & Martin, New Bond Street.

Engraved by Chas. Heath.

ARCH OF JANUS.



has served for retreat in times of commotion, when the sanctity of his holiness's person has not afforded security from the insult of the mob.

## VIEW OF THE ARCH OF JANUS.

### PLATE XXVI.

THIS spot, like our own Shoreditch, retained its old appellation long after the spirit of improvement, ever at work in the Roman capital, had converted its stagnant pools into good building ground; and this name, with the usual variation of the Italian termination from the Latin, is continued to the present day in the church of St. George in Velabro, occupying a part of the site of the ancient Velabrum.

It was at a very early period of the Roman history, that this marsh, which from the Tiber advanced to the foot of the Aventine hill, was drained by the elder Tarquin. In subsequent times it became some of the

most valuable ground in the capital, as it was between the Forum and Circus Maximus, and was the scene through which moved the magnificent pomp and circumstance of the Games. The gold and glitter that lined the streets, and tapestry with which even the ground was covered, are described by Dionysius of Halicarnassus, in a manner strongly reminding us of the most gay of the processions in the better times of modern Italy.

This was the Forum Boarium, so called from two bronze bulls, its chief ornaments. The building in the centre of the plate has long been called the Arch of Janus, and as such is described by the modern cicerone. Its four sides are alike, as an arch perforates it in both directions. Nardini more correctly terms it a Janus; but the usual appellation is not very wrong, since this sort of edifice was originally decorated with a statue of the double-faced god, and was intended to afford cover



from sun or rain to the merchants or other passengers. Suetonius classes the triumphal arches with these buildings, multiplied by Domitian through the city, till they were the subject of a bad pun \*. A quadriga, or some sort of triumphal statue of metal, seems usually to have crowned the summit, while their arched vault formed frequently a protecting canopy to imperial vanity, exhibited in more perishable materials. The statue of Pompey, at the base of which Cæsar expired, was by Augustus removed out of the Curia, and placed under a marble Janus, over against the theatre called by his name.

Many have approved of the general effect of this building ; and certainly it is not less pleasing as a ruin deprived of the trifling details of ornament that once decorated its exterior, but no remains of which now exist. Between each niche was

\* One is *bored* with arches.

a small column, the whole ranging round in two orders, the entablature of the lower forming the impost whence the great arch sprang. The whole building is buried some feet, and like every other edifice capable, appears to have been converted into a strong hold for rapine, as the remains of the additions of a barbarous period may be observed at the top.

The house on the right conceals the greater part of the church of St. George in Velabro, of which the end of the portico is seen. This is built upon the site, and partly out of the materials, of an ancient temple. Forty columns, of various dimensions and materials, may be observed distributed about the interior; and against the side next the Janus, but not here seen, is the little building erected to the honour of Septimius Severus, by the goldsmiths of Rome, whose arch it is usually called: its inscription fixes the spot to have been an entrance to the Forum







Drawn by E.F. Batty.

London, Published Feb. 1, 1813, by Rodwell & Martin, New Bond Street.

Engraved by A. Freebairn.

REMAINS OF THE TEMPLE OF NERVA.



Boarium. The tower seen over the church of St. George is attached to that edifice.

## REMAINS OF THE TEMPLE

IN THE FORUM OF NERVA.

PLATE XXVII.

THE short reign of Nerva afforded no time for the erection of public works : but, while he applied to the use of government all the gold and silver statues, which servility had set up, of his predecessor, he took care to appropriate to the perpetuation of his own name the splendid Forum which Domitian had scarcely finished, at the moment when his assassination made way for the first alien who ruled the Roman world. This was the beginning of that spirit which, in subsequent times, prompted the emperor Constantine to prevent the possibility of the building returning to its old master, by pulling down and re-erecting it in a new site.

The passion for building seems to have been pretty equally divided between the good and the worst of the Roman emperors. Famine, pestilence, or fire, delayed not the virtuous Titus in the work of the Flavian amphitheatre, while the vast sums lavished upon that edifice must have far outstripped the expense of the gilded finery of Nero. The house of the latter, however extensive, must have had its use, and might have been necessary to the splendour of the imperial court. What but vanity could have prompted the erection of the pile of Adrian? Nero, however, in his tastes was not singular. Whose houses in Rome, whose villas in the country, were more gorgeous than those of the philosophic Seneca?

The three columns seen in this view are the only remains of the principal edifice in the Forum of Domitian, or, as he called it, the Forum of Pallas. The greater part of a portico of Corinthian columns,



but of inferior consequence to these, and gracing another division of the same Forum, did exist, till Paul V. removed them to make the fountain, called after himself *Acqua Paola*, near *St. Pietro*, in *Montorio*. *Palladio* records the inscription upon its frieze as honorary to *Nerva*.

The three columns of the view are amongst the most beautiful of the remains of ancient Rome, both for style and execution. They were, by *Palladio*, supposed to have belonged to the temple dedicated by Augustus to Mars, the avenger of the death of Cæsar upon Brutus and Cassius; but the building was, more probably, dedicated to Pallas. They are of the closest proportion of *Vitruvius*, called by him the *Pycnostyle*; five feet in the upper diameter, and were probably about sixty high, all of white marble; but the channelled shafts are nearly half buried: the lacunar, or ceiling, is also very fine.

The marble building was, in all proba-

bility, not so ancient as the walls, through which the arch passes (the boundary of the Forum) as this is of Piperno, and rough; while the irregularity of the plan shows it to have been adapted to the more ancient division of the neighbouring streets.

The arch is now called Dei Pantani, but anciently Transitorium, as it opened into the Forum of Nerva from the street, in the view, connecting it with the Forum of Julius Cæsar.

The tower has been built upon the ancient wall, and belongs to the monastery of S. S. Anunziata and Basilio, a very ancient Christian building, which has gone through many hands, from the patriarch Basilius down to its present Dominican possessors. The convent is principally for Jewish converts.







## THE WALLS OF ROME.

## PLATE XXVIII.

WHATEVER fancy may conceive, says Gibbon, the severe compass of the modern geographer define the circumference of Rome within a line of twelve miles and three hundred and forty-five paces; and that circuit, except in the Vatican, has invariably been the same, from the triumph of Aurelian, to the peaceful but obscure reign of the modern popes. In the days of her greatness, the space within the walls was crowded with habitations and inhabitants; and the populous suburbs that stretched along the public roads were darted like so many rays from one common centre. Adversity has swept away these extraneous ornaments, and left naked and desolate a considerable part even of the seven Hills.

Those who examine the walls minute-



ly will distinguish the irregularly shaped stones employed by the first Romans, the reticular work of the republic, the cut travertine of the emperors, and the mixture of tufa with brick, which led to the poverty which marks the repairs of the declining empire.

The church on the left, situated in the midst of groves, vineyards, and mouldering monuments, is one of the seven patriarchal basilicæ, wherein the pope officiates on stated days. It is called Santa Croce in Gerusalemme, and was originally built by Constantine, upon or near a temple of Venus and Cupid, levelled by that emperor; but the present, at least the exterior, is a more modern edifice, containing, however, all the relics, the chief renown, and name of its predecessor. There are three large pieces of the cross, with a whole nail, one of the pieces of silver received by Judas in reward for his treachery, the unbelieving finger of St.







Drawn by T. L. Batby.

London, Published Feb 1 1812 by Rodwell & Martin, New Bond Street.

TEMPLE OF MINERVA MEDICA.

Engraved by Charles Heath.

Thomas, two thorns from the crown, besides the earth brought by St. Helena from Mount Calvary, and to kneel upon which the devout descend to a subterranean chapel, where it is preserved.

Adjoining the church are the remains of the amphitheatre, of brick, built for the use of the soldiers in the prætorian barracks, here first placed by Tiberius; an epoch from which Tacitus dates the commencement of the downfall of the last liberties of Rome.

In the distance is the ruined Claudian aqueduct, and the Latian Plain, now the desolate Campagna, bounded by the Alban Mount, sloping on the left towards Antium.

## TEMPLE OF MINERVA MEDICA.

### PLATE XXIX.

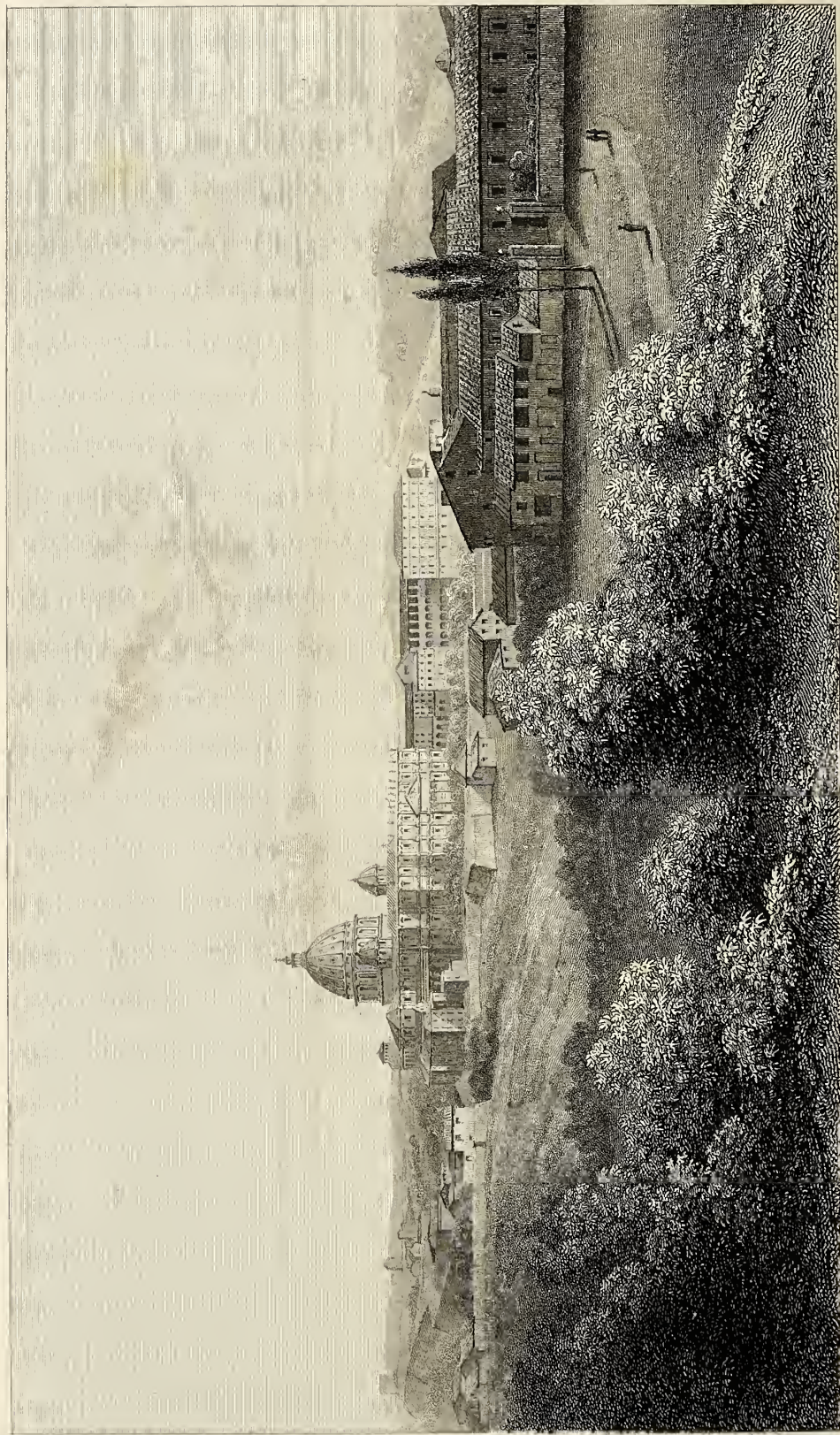
THIS building is near the preceding, and not above three or four hundred yards



from the Porta Maggiore. It has been variously called by antiquarians, who have had but one datum to start upon; the discovery amongst its ruins of a female draped statue with a snake, known as the *Minerva Medica*. It altogether presents a most picturesque ruin, circular in its exterior plan, while the inside forms a polygon of ten sides, around which are disposed nine niches and the entrance.

The vicinity, the Esquiline, is also marked by the discovery of ancient tombs, some exhibiting great taste and elegance in the fresco decoration of their vaults, their niches, and cinerary urns; though the spot is alluded to by Horace as the receptacle for the unburied bodies of malefactors, thrown here a prey to the devouring dog or hungry vulture; until Mæcenæ obtained it of Augustus, and covered it with gardens. In these he raised himself a villa, to which the building before us was possibly one of the more orna-





Drawn by J. F. B. 1841

London. Published April 1. 1841 by Nicholls & Martin, New Bond. Street.

ST PETERS.  
FROM THE GARDENS OF VILLA LANTI.

Engraved by Chas. Heath.



mental saloons of the bath : indeed pipes have been discovered within it.

## VIEW OF ROME

FROM THE VILLA LANTI.

PLATE XXX.

ALTHOUGH Rome must in the first place claim our attention, as the theatre of actions which history has consecrated, and education taught us to venerate ; yet much as we may delight in her deserted forums and temples, our admiration will be no less excited by her more modern magnificence. But ancient Rome was the centre whence branched the grand arteries of empire, and if to that one point flowed the tribute, and within her bosom was absorbed all that existed of great and estimable in the subjected universe, it was but again to flow forth in copious and replenished streams of energy, riches, and civilization. From priestly Rome no such

return was made; the pence poured into the coffers of those who held the keys of paradise, but their accumulation imparted no health to the hierarchy, for its influence declined from the very moment that the stupendous form of St. Peter's lifted its tall head, and seemed to announce the eternal triumph of that mystery and superstition, of which, now reduced to a harmless remembrance, it may be viewed as the commemorative monument; a vast but bloated symbol, recalling the image of that towering despotism, which, like the snakes of Laocoon, "*pectora arrecta jubæque*," rendered power and wisdom of no avail.

The transfer of the seat of empire had been the first step towards papal supremacy, and when the sword of Mahomet had placed the preferred crescent upon the dome of St. Sophia, its march was released from rivalry. The sword of St. Paul, in the hands of a Gregory, seemed

to have secured the patrimony of St. Peter; but, in reality, little contributed to its force: and to-day we see, that in the hands of a helpless priest, it does not secure our English youth from being shamelessly butchered, almost within sight of the cross which glitters over the Vatican.

But, after all, Italy, it must be confessed, is the compendium of Europe, and St. Peter's the *chef d'œuvre*, the glory of Italy. Upon it, art seems to have poured forth her utmost powers, and within it the greatest professors the world has produced have developed their most successful efforts. Situated at the north-west extremity of the city, and separated therefrom by the Tiber, it is placed about the spot where anciently Nero's gardens were pierced by the triumphal way.

As early as the middle of the fifteenth century, Nicholas V. considered the fabric of the old church of Constantine too



infirm to admit the possibility of effectual repair, for its dilapidated foundations threatened speedy destruction to the whole edifice. But dignified as was the triple crown, it seemed hardly possible that sufficient energy should ever be possessed by its wearer to begin a new building, since its completion none could hope to survive, and the most sanguine could not but fear the probability of a less energetic successor.

But neither hope nor fear seemed to influence the character of Julius II. ; he had a head to resolve, and a resolution to execute ; while good fortune had placed him in an age destined to produce the triumph of art, though its professors had not yet shown how far their powers would do honour to the discrimination of the pontiff, who, in his search for superiority of talent, was guided by that wisdom which pointed out the most sure means of obtaining the assistance of true merit.

Julius received and well weighed the plans of all, but selected those of Bramante ; although, notwithstanding the course pursued, the latter was accused by his unsuccessful competitors of using unfair influence in inducing the preference of his patron, as well as precipitancy in commencing the building as soon as that preference was obtained, to the destruction of many hallowed relics, which were lost or demolished in pulling down the old structure.

The new building was commenced in 1506, and on the 18th of April ; the pope was not to be deterred, though he had passed the ordinary years allotted to man, from descending to the foundations, and placing with his own hand the first stone. We may condemn the haste with which the four great masses upholding the cupola were raised, and justly attribute the rents in the superstructure to the bad execution of its support : but, to the mind of

liberal enthusiasm, the glories of the expanse above will eclipse the little flaws of its surface; and our admiration of the genius which anticipated the season of maturity, will not look down with a thought of censure upon the urgency of him who planned, but whose age, however venerable, admitted not the possibility of seeing perfected, the most stupendous monument of the powers of man. Julius died 1513; another year was the last of Bramante.

Giuliano da San Gallo, the divine Raffaele, Peruzzi, Antonio San Gallo, in turn superintended the growing works, under Leo X. and Clement VII. Paul III. (who succeeded) upon the death of the last-named architect, sent for Michel Angelo from Florence, 1546, and delivered into his hands the direction of the new building; a charge he had the good fortune to hold eighteen years, during the pontificates of five successive popes; while the model he left of his intentions was but little de-



parted from by his successor Vignola. Sixtus V., in 1585, had the satisfaction of closing the cupola, and Clement VIII. of lining its interior with mosaic. Della Porta, Maderno, and Bernini, have rendered themselves celebrated by the share they subsequently had in the outworks, as successors of Vignola; but the whole was not completed until a century of time and ten millions of money had been consumed in its erection.

Having passed over the bridge of St. Angelo, shown in a preceding plate, a wide street conducts in a direct line to a square, and that square at once presents the mass of St. Peter's, with its advancing adjuncts; for from the front of the dome,<sup>1</sup> two lines of building, not parallel, but slightly converging, advance, and from the nearest points of these, two hundred and seventy-six lofty columns, in four rows, stretch out

<sup>1</sup> The grand mass as distinguished from the cupola.

to right and left, expand and sweep round towards the spectator in magnificent semi-circles, supporting eighty-eight statues of saints, and enclosing an elliptical area, six hundred and fifty feet by six hundred, the pavement of which alone cost nearly twenty thousand pounds. From the midst of this pavement rises the fine obelisk of one piece of eighty feet, without hieroglyphics, originally transported from Egypt to Rome by command of Caligula: right and left of this two perpetual fountains play in the air, and fall in sheets into basins of porphyry below. Immediately in front of the church extensive terraces of marble steps spread out in three ample flights leading up to the five portals of entrance.

The front has received the praise or drawn down the censure of different travellers; since every one thinks himself competent to deliver an opinion, while few appear to recollect the difficulties imposed

by its colossal dimensions, combined with the nature of the materials employed; and none have confined their comparisons, as they ought to have done, to the buildings and state of art preceding its erection. Some have praised the harmony of those proportions that causes statues twenty feet high to look but the size of life: others have thought, and justly, that it is the province of genius to produce effects beyond the means it is allowed to employ, while its absence is but too fatally shown by a contrary result. A late writer condemns the front for hiding a portion of the cupola, and yet wished for an advancing portico, which must have entirely cut it off from the eye.

Eustace is the writer who, above all others, does justice in his description of the interior; and although it be written with all the enthusiasm his own coincident feeling of religion could inspire for the proudest monument of his faith, is without



that epigrammatic point which surprises us at every turn in an author who it is the fashion more to admire. “As you enter, you behold the most extensive hall ever constructed by human art, expanded in magnificent perspective before you: advancing up the nave, you are delighted with the beauty of the variegated marble under your feet, and with the splendour of the golden vault over your head. The lofty Corinthian pilasters with their bold entablature, the intermediate niches with their statues, the arcades with the graceful figures that recline on the curves of their arches, charm your eye in succession as you pass along. But how great your astonishment when you reach the foot of the altar, and, standing in the centre of the church, contemplate the four superb vistas that open around you; and then raise your eyes to the dome, extended like a firmament over your head, and presenting in glowing mosaic the companies of

the just, the choirs of celestial spirits, and the whole hierarchy of heaven, arrayed in presence of the Eternal, whose ‘throne, high raised above all height,’ crowns the awful scene.”

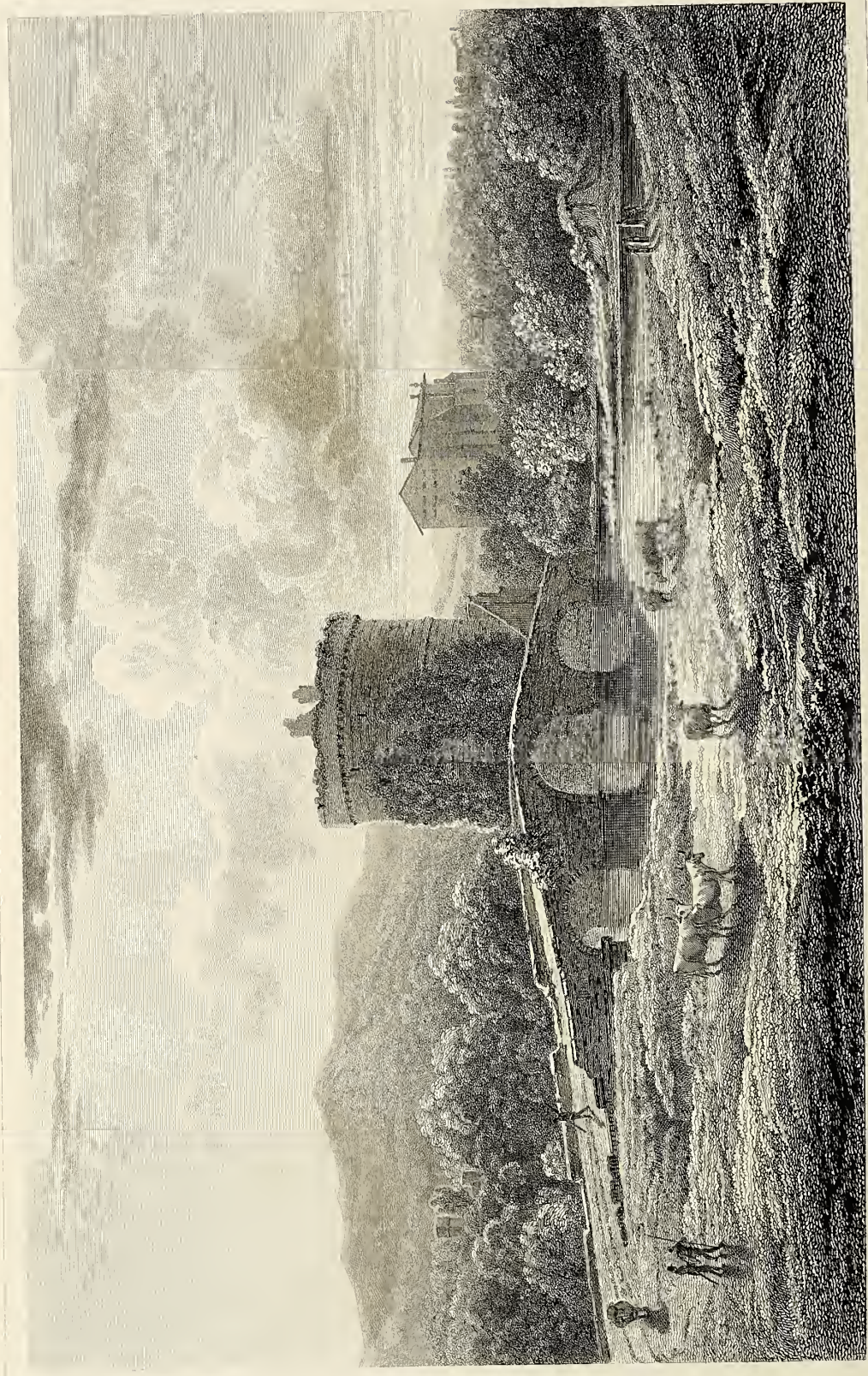
The building to the right of St. Peter’s in the view, is the palace of the Vatican, an assemblage of the additions of various architects, and, although of immense extent, presenting no grand features in its external appearance; but the walls of its interior are animated by the genius of Raffaele and Michel Angelo. The principal entrance is from the portico to the right approaching the front of St. Peter’s; and the staircase hence, called the Scala Regia, is considered one of the finest pieces Italian architecture has produced. The apartments of this palace are innumerable, as can be readily conceived, when we recollect that it covers an area of more than a million square feet; Bonanni reckoned them at thirteen thousand. Its

museums, (for each division merits a distinct appellation,) contain all that is rare or inimitable, whether in ancient or modern art. Its library was once the finest, and indeed is now second to none in the world, whether we look to its countless volumes (supposed to amount to half a million) or the number of its matchless manuscripts. "Never," says Eustace, "were the divinities of Greece or Rome honored with nobler temples, never did they stand on richer pedestals, never were more glorious domes spread over their heads, or brighter pavements extended at their feet, than in the Museo Pio Clementino."

Behind St. Peter's is the hill of the Vatican, at the foot of which it stands; farther distant is Monte Mario, a prolongation of the Janiculum; on the summit is the Villa Mellini, celebrated for an extensive view of the Tiber, Vatican, Castle of St. Angelo, and St. Peter's, the







Engraved by Chas. Heath.

London: Published Feb. 1842, by Roberts & Marriot, New Bond Street.

TOMB OF THE FAMILY OF PLAUTIUS

Drawn by E. E. Patey



Campania ; and in the distance ‘ Soracte  
altâ stat nive candidum.’

TOMB OF  
THE FAMILY OF PLAUTIUS.

PLATE XXXI.

IN proceeding from Rome to Tivoli we pass through the Gate of St. Laurence, and by the Via Tiburtina over the Teverone, or ancient Anio, by the Ponte Marmolo ; and again, at fifteen miles from Rome, by the Ponte Lucano, shown in this view. It is said to have been originally rebuilt by Tiberius Plautius, who accompanied the emperor Claudius into England, and mentioning whom, an inscription will be found in Gruter. Near this bridge, which takes its name from a victory obtained upon the spot by the Romans over the Lucanians, are ruins, called of the Villa of Mæcenas, and an ancient tower, built of puzzolana and large



blocks of Tiburtine stone, in form resembling the tomb of Cæcilia Metella, as well as subsequent appropriation ; it having, like that building, been used as a fortress or station at some period during the middle ages.

It is considered to have been the tomb of the Plautian family, who had a beautiful villa in the neighbourhood, celebrated in the verse of Ovid : pieces of six columns remain upon pedestals next the road, and these are placed upon a continued sub-basement. With them are two inscriptions upon large marble slabs, one almost illegible, the other speaks of a Plautius, who had certain honors decreed by the senate for his good conduct in Illyrium. Other inscriptions and architectural decorations were continued round the building, and the whole overgrown with shrubs ; its ancient brown stone, intermixed with the more modern battlements, forms a picturesque and agreeable object.







Drawn by J. E. B. B. B.

London, Published April 1. 1845 by Roberts & Martin, New Bond Street.

# REMAINS OF HADRIAN'S VILLA.

Engraved by Saml. Mitton.



The waters of the river are remarkable for the incrustation they deposit.

## REMAINS OF HADRIAN'S VILLA.

### PLATE XXXII.

AFTER passing the Ponte Lucano, the traveller may turn out of the direct road to Tivoli, for the purpose of visiting the remains of the Villa d'Adriano, placed in a spot at an equal distance (about two miles) from either of those places.

This mass of ruins will serve to give some idea of the immense extent and magnificence of the original palace, spread over not less than eighteen acres, upon a beautiful ridge, cut off on one side by a deep glen, and on the other rising over the Latian plain, and commanding every variety of scenery from the neighbouring heights of Tivoli to the distant towers of the Capitol.

From Spartian we learn, that in this fa-

vourite villa the emperor Hadrian amassed or imitated all that antiquity offered in any respect celebrated: the Lyceum, the Athenian Poikile Stoa, the Prytaneum, were all repeated within its boundary, while a hippodrome, palæstra, and two theatres have been found amongst its better preserved, though less prominent buildings.

The works of art extracted by fortunate excavators are innumerable; in one of its theatres only have been discovered forty-eight more or less mutilated statues: indeed, there scarcely exists a museum at Rome not indebted for some beautiful specimens to this mine of antiquities; which has not been productive to modern popes alone, since we find that ancient emperors resorted to its halls for statues for the embellishment of their new buildings, when, in the decline of art, artists no longer produced any thing to rival the excellencies of an earlier age;







Drawn by E. F. Baily

London, Published April 1. 1846, by Adolph & Martin, New Bond Street.

TRIVOLI.

VIEW SEEN FROM THE TEMPLE OF VESTA

Engraved by Chas. Heath.

though the palace was abandoned as an imperial residence within eighty years of its completion. Plans and descriptions of its porticoes, temples, and arabesques, have been published by various antiquaries.

## VIEW OF TIVOLI

FROM THE TEMPLE OF VESTA.

PLATE XXXIII.

TIVOLI, the ancient Tibur, is eighteen miles to the east from Rome, romantic in its waters, its hills, its herbage, or its ruins, and uniting a singular mixture of all that is beautiful in each; still presenting all those charms which once attracted the most powerful, the most wise, and the most refined of the heroes, sages, or poets of Rome; although, comparatively, its attractions and renovating air invite in vain their indolent modern successors, who prefer the less lovely Frascati, di-



stinguished in our own times as giving the dignity of cardinal bishop to one, who, but for the bigotry of his ancestor, might have worn the crown of England.

Tivoli was distinguished as ancient, in the verse of Horace:—

“Tibur Argeo positum colono  
Sit mihi sedes utinam senectæ;  
Sit modus lasso maris et viarum,  
Militiæque.”

and was said to have been well peopled at the epoch of the foundation of Rome; but situated at no great distance, it was one of those nearer rivals which the rulers of the rising capital deemed it necessary to crush; and accordingly Camillus, though not without some difficulty, put an end to its struggles for independence. The fall in the view is the first and most considerable. The Teverone, the Latin Anio, by which it is formed, takes its rise in the mountain of Trevi, in the country of the ancient Hernici, on the frontiers of Brut-







Drawn by E.F. Baily.

London. Published April 1. 1849. by Richard & Martin, New Bond Street.

TIVOLI.  
FROM BELOW THE VILLA OF QUINTILIUS VARUS.

Engraved by Chas. Heath.



tium; and advancing among the hills of Tivoli, slowly enters the town, majestically expanding its surface before arriving at the base of the beautiful circular temple of the Sibyl, where its resounding waters pour in a fine sheet down the steep to the depth of fifty feet, and seem to attempt to reascend in clouds of spray, intermingling their mistiness with the arched iris, and forming altogether a scene of subdued wildness, which eludes alike the powers of the pen or art of the pencil.

## TIVOLI.

FROM BELOW THE VILLA OF QUINCTILIUS VARUS.

### PLATE XXXIV.

THE sites of the numerous villas which once overhung every point of the romantic dells of Tivoli must be in great measure imaginary; that of Quinctilius Varus depends upon the appellation of Quintiliolo,



applied to a few foundations; but in the absence of even such slight ground, conjecture must be baffled in assigning a locality to the various residences of Vo-piscus, Propertius, Catullus, Plancus, Petronius, Lepidus, Marius, Sallust, or Martial. Fancy must content itself in the identity of the surrounding scenery; and, however reluctantly, relinquish the gratification of treading in the footsteps of a Zenobia, or pacing the halls of her retirement, where her conversation and alliance were sought by the senators of Rome.

These three Cascatelli, or lesser cascades, are formed by a branch of the Anio, divided from the main stream for the use of the inhabitants of the town, and here precipitated about a hundred feet from the arches of the villa of Mæcenæ. Although objects of minor importance, the surrounding scenery, with the accompanying rocks and verdure, render them

scarcely inferior in point of beauty to the falls of the main stream.

The villa of Mæcenas above, extended as far as the gates of Tibur, and the public road passed through it. The modern ruin is close at the left on entering Tivoli from Rome. Amongst the ruins, which cover a great extent of surface, will be found a square building with Doric columns and arcades, which, intermingled with the cascades and porticoes, must have presented a singularly beautiful and agreeable effect. Below is a subterranean gallery, called the Stables; but some antiquaries have imagined them to have been baths, and others suppose them reservoirs. A triple row of arches remain of seventeen below; and through these, run the cascades. From above is seen the beautiful vale of the Anio, and over the Campagna, in the distance, Rome.

In the centre of the view is the cathedral dedicated to St. Laurence, containing

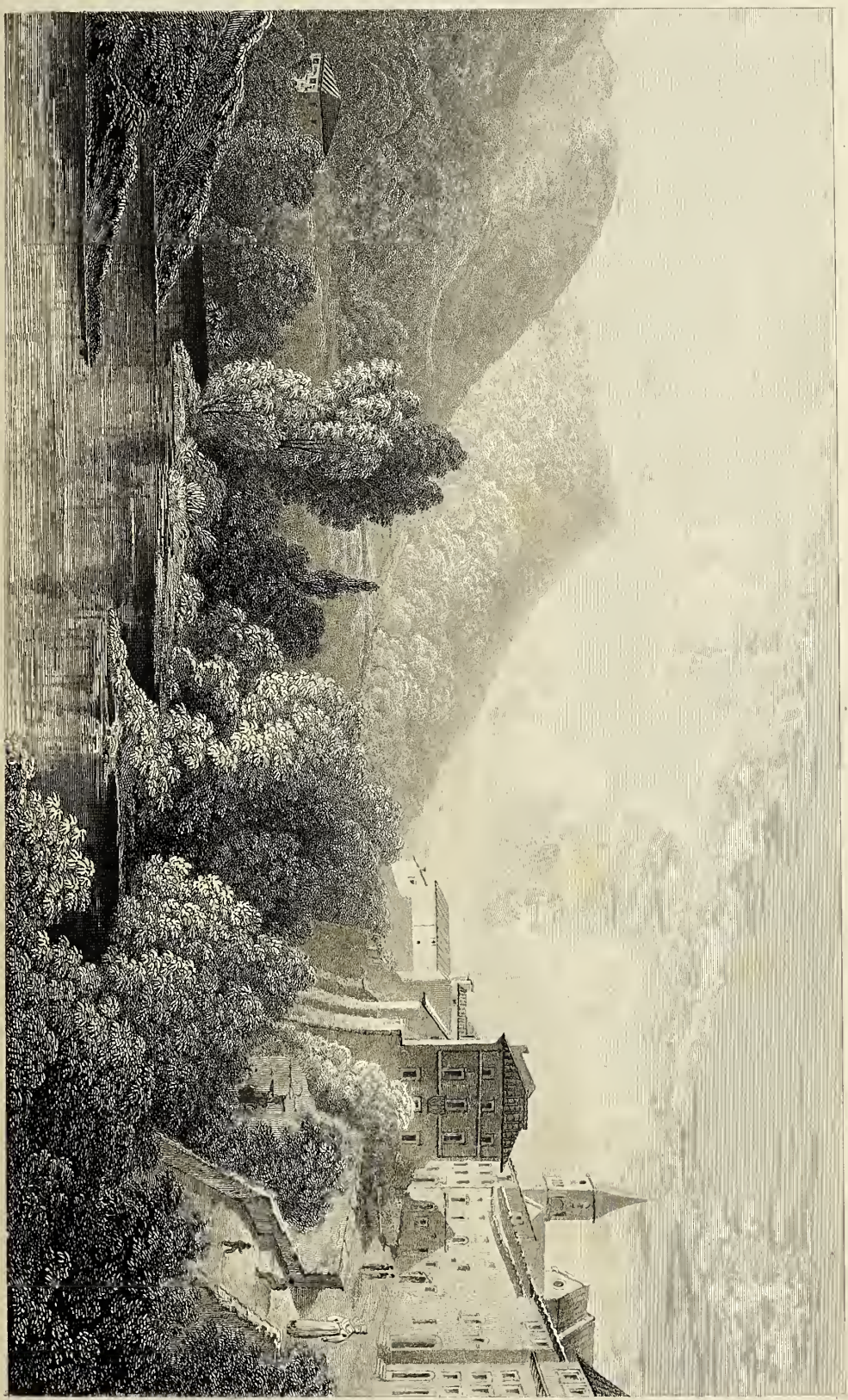
a picture of the martyrdom of its patron, painted by a pupil of Annibale Carracci. The building has been erected upon foundations called of a temple of Hercules, in which Augustus used, when at Tivoli, to dispense justice. In the court were once two Egyptian statues, taken from the ruins of Hadrian's Villa, but since transferred to the museum of the Vatican.

### SCENE AT TIVOLI.

#### PLATE XXXV.

THIS view is taken above the falls, where the Teverone glides along, skirted on one side by the straggling town, on the other bordered by fertile pasturages. The town has a population of above seven thousand souls, and is the see of a bishop, with several parishes; but it is ill built, and worse paved, and has not any of those later improvements, or rather refinements, which might entitle it to rank





DESIGNED BY E. J. BARRY.

London, Published April 1. 1849 by Richard B. Brown, New Bond Street.

Engraved by Chas. Heath.

SCENE AT TRIVOLI.









Drawn by E.F. Batty.

London, Published June 1. 1819, by Rodwell & Martin, New Bond Street.

Engraved by Chas. Heath.

CASCADE AT TIVOLI.



amongst towns of modern celebrity. The only villa of consequence it contained (built on the opposite side of the road to the villa of Mæcenas, by a Cardinal d'Este,) soon fell into the hands of the dukes of Modena; but its cypresses, fountains, basins, labyrinths, and statues, have long since been suffered to fall into a state of ruin, from which, in all probability, their no longer admired formalities will never recover.

VIEW OF  
THE CASCADE AT TIVOLI.

PLATE XXXVI.

THIS second fall is by most preferred to the great one above, where the waters, descending in one sheet, pass under the bridge seen above. From this point the view may be contemplated to great advantage; the more majestic mass approaching the fall, spreading down the first steep,

and after struggling with itself amongst the rocks for extrication, dashing forward its resonant waters to the caverns, worn by its continual action, below. Above is seen a part of the town, with the temple of the Sibyl; a ruin which, however beautiful, remains without an iota upon which to form a conjecture of its real origin, and which may be attributed to all the heathen gods in succession, since all most probably received due honours at Tibur; though it seems but justice that the shade of the tutelary deity of the place should be suffered to linger about its latest ruin, associating a chain of classic recollection, of which the first links are lost in the obscurities of earliest time.

The cavern adds not a little to the effect of the scene, by the contrast of its obscurities with the foaming cascade; while the din of waters detained within its recesses, acquires a continuity in its lengthened echoes.









Nec tam Larissæ percussit campus opimæ,  
Quam domus Albunæ resonantis,  
Et præceps Anio.                      HOR. CAR. i. 7.

Lactantius tells us, that the ancient statue of the Sibyl was found in the deep below.

From the Cascatelli and village of Mæcenas up to this scarcely accessible spot, the river amongst the craggy precipices is romantically beautiful; and hardly less lovely, though amongst another description of scenery, down to the Ponte Lucano, where it enters the Campagna, and tranquilly pursues its level course to join the Tibur at no great distance.

## LA RICCIA.

### PLATE XXXVII.

Egressum magnâ me accepit Aricia Româ  
Hospitio modico.

AT no time do we find the ancients making more speed, or we should be sur-



prised to find this considered a day's journey from Rome, at a distance of sixteen miles ; at least, it was as far as Horace thought proper to proceed the first day of his "Brundusium iter."

The Appian Way, the "Queen of Roads," along which the poet proceeded, and the pavement of which is seen in the view, is still passed over by those who visit La Riccia ; and upon it the traveller mounts the declivity, from the site of the old town, marked by some ancient arches and foundations with a circular ruin.

The modern town stands upon the summit of the hill, surrounded by olive groves and gardens, and is principally distinguished by a palace of a Roman prince, Chigi ; and the opposite round church, built by a pope of that family, Alexander VII. from the architecture of Bernini, with a Doric portico of entrance : but, like all the works of that knight, once supposed to have surpassed every thing ancient or modern, it

will not fail to call forth the criticism of the spectator.

Both these buildings are here seen; they adorn the principal square at the end of the one street of which the town consists; and, in the inside of the cathedral, Corinthian pilasters and arcades surround the space in eight divisions, with intermediate altars; while the whole, with the decoration of the cupola and lantern, certainly ranks amongst the best efforts of its architect.

The whole town is very pretty and clean, and is adorned, besides the buildings already mentioned, with two fountains. The winding ascent was the Clivus Virbii; for in these her woods and retreats Egeria took from Diana charge of Hippolytus, who had been raised from the dead by the art of Æsculapius. They were afterwards married, and their offspring, Virbius, was amongst those who went to the assistance of Æneas. The neglected

park, at the back of the Chigi Villa, is admired by artists, and will be found replete with subjects which a Poussin might not think unworthy his contemplation.

## CASTEL GANDOLFO.

### PLATE XXXVIII.

At this place is the only country residence possessed by the popes, by whom it has been generally occupied during the autumnal months, when the capital is no longer deemed healthy, and some parts scarcely habitable, from the effects of the mal aria, prevalent at that season of the year.

The view hence over the Campagna is fine, and the air considered salubrious. The villa, placed upon an eminence overlooking the Lago d'Albano, or Castello, is an unadorned, but extensive building; and the interior apartments, occupied by





Drawn by L. E. Barry.

London, Published Aug. 1. 1846 by T. Agnew & Sons, New Bond Street.

CASTLE GANDOLFO.

Engraved by Geo. Corbould.



the sovereign pontiff, exhibit the same system of primitive simplicity.

In the gardens of the Villa Barberini, are shown some remains of a palace of Domitian, with its vaulted apartments and niches.

The modern church is a work of Bernini, with a cupola, supported on the inside by Doric pilasters, of which order are also the decorations of the exterior. The altar-piece is a singular mixture of painting and sculpture, from the hand of the same artist. There is also a picture of Carlo Maratti, worthy the observation of the amateur.

Near the town, the spot is imagined where Milo, on his way to Lanuvium, was met by his political adversary, the tribune Clodius, when the affray ensued which proved fatal to the latter, and gave occasion to one of the finest orations of Cicero, in the unsuccessful defence of the survivor; for the clamour of the public



alarmed the orator, and prevented his recollecting those arguments which might have saved his friend from banishment and the figs of Marseilles.

## LAKE OF ALBANO.

### PLATE XXXIX.

THIS lake, the neighbouring mount, and its surrounding scenery, were the theatre of the action of the *Æneid*; and here was the city founded by its hero.

The canal, or emissarius from this lake, is one of the earliest records of the patient industry of the Romans. In the fourth century after the foundation of Rome, and while its whole energies were applied to the reduction of the city of the Veii, the waters of the lake were elevated to an excess that prompted the dispatch of an embassy to the oracle of Delphi; whence an answer was received, which promised little hope of the surrender of the be-





Drawn by E. J. Bury.

London. Published here early by Richard & Horton, New Bond Street.

LAKE OF ALBANY.

Engraved by Chas. Heath.







sieged city, as long as the waters from the lake were allowed to mingle with those of the ocean. Accordingly, a year was occupied in cutting a canal through the rock, a mile and a half long, and six feet high: by means of which the lake was drained; and after ten years, Veii no longer offered an obstacle to the rising ambition of Rome.

The lake is about seven miles in circumference, longer than broad, but of an irregular form; and, in every point of view, its rocky and wooded sides present the most beautiful subjects for the pencil. It is doubtless a crater of one of those extinct volcanoes common to this region, but its subterranean fires have long ceased to burn, or transferred to the Cuman mounts, have passed on to Vesuvius or *Ætna*, and there found sufficient vent. Its volcanic origin is however indisputable, although the period of its more active phenomena, earlier than history, is lost even to tradition.

## NAPLES

FROM THE CASTLE OF ST. ELMO.

## PLATE XL.

GREAT part of the road from Rome to Naples passes over the ancient Appian way ; the distance is about one hundred and fifty miles, sufficient, we may imagine, to prepare the mind of the traveller for some alteration of character in the inhabitants, as well as scenery : but it will be scarcely possible for him to conceive the total contrast between those two cities. He will have left the abode of dullness and monastic monotony, of which the deserted regions are every where too large for their secluded inhabitants ; and he will arrive at the capital of gaiety, bustle, and confusion, where an exuberant population seems poured out upon the public quays, and where parading the streets seems to be the principal occupation of every individual.





Drawn by E. F. Davis.

London, Published in conformity to the Act of Parliament, for the purpose of circulating the views of the city of Naples, by Robert & Martin, New Bond Street.

NAPLES FROM ST. ELMO.

Engraved by John P. Taylor.





At Rome he will have observed the beautiful remains of ancient taste presenting their fine forms in every quarter he visited, but perhaps eclipsed by buildings exhibiting the triumph of modern architecture, and the display of ecclesiastic wealth.—At Naples, the total absence of both these features cannot fail to be remarked, since there, no remains of ancient beauty or magnificence exist; while the modern edifices derive their importance entirely from their magnitude or internal decoration. The former is old, and in the last period of decline, with the *mal aria*, not however unknown to Horace, advancing its fatal prevalence; but the latter is at present more opulent, more populous, and in every respect more flourishing, than she has ever been during the most brilliant periods of her history.

But Eustace has well observed that few cities stand in less need of architectural decoration or internal attractions, so

beautiful its neighbourhood, so delicious its climate:—before it spreads the sea, with its bays, promontories, and islands; behind it rises mountains and rocks, in every fantastic variety of form, always clothed with verdure. On each side swell hills and hillocks, covered with groves, and gardens, and orchards, blooming with fruits and flowers. Every morning, gales springing from the sea, bring vigour and coolness, tempering the heats of summer with their freshness; every evening, breezes blow from the hills, sweeping the perfume of the country before them, and filling the nightly atmosphere with fragrance.

The city, in size and number of inhabitants, ranks, at present, as third in Europe; and, from her situation and superb show, may be considered the Queen of the Mediterranean: the feminine appellation she is justly entitled to, since at no period does she appear to have taken the slightest part in her own defence, but ever



to have fallen to those who successfully entered the lists for her possession.

Naples was anciently distinguished into two separate portions, bearing the names of Palæpolis and Neapolis; the former indicating the more ancient city ruined by the Cumans, and the latter pointing out the portion afterwards rebuilt by that people, in conformity with the dictates of an oracle, which declared it to be the only means of putting an end to the ravages of a pestilence then infecting their city.

The whole was surrounded with walls, strong enough to afford the appearance of resistance to the meditated attacks of Hannibal, and sufficient to deter that leader from attempting its siege. Smarting under the effects of their want of success in the Samnite war, a voluntary loan, or rather forced gift, had been extorted from their pusillanimity by their Roman masters, as an earnest of their faith in the latter contest.

From this period, to the expedition under Belisarius, Naples enjoyed a comparative state of tranquillity; and its neighbourhood was principally distinguished as the retreat of the opulent Romans: but that general having taken, delivered it over to the pillage of his soldiery; though, as his office was to restore the tottering empire, he set up its sacked abodes; and the historians of the time declare him accordingly to have raised it from ruin. Pope Innocent IV. here died, in the middle of the thirteenth century, having made it his residence, and strengthened its defences. Charles of Anjou soon after added the Castel Nuovo, and his son raised the Castle St. Elmo, better calculated to keep in order a lazy population of 400,000 souls, than for defence against an extraneous enemy; although, as from its central and lofty situation, it completely commands the whole city of Naples, it has

been at all periods considered of essential importance to its security.

The strength of this castle was, however, first made really efficient under Charles V. by means of ditches and other works cut out of the solid rock, while more modern science has improved the whole into a regular and important fortification.

Besides the Castle of St. Elmo, this hill was occupied by a convent of Carthusians, dedicated to St. Martin, and placed under the castle in a most agreeable and commanding situation ; advantages which had originally occasioned the selection of its site for the erection of a royal palace, relinquished in the fourteenth century by Robert of Anjou, at the instance of his son Charles, to the religious order which afterwards enjoyed its possession. This prince never reigned ; but the monastery he began to erect, and the revenues with which he endowed the establishment, were



perfected and augmented by his daughter, to whom, at his death, he left, with the kingdom, the charge of completing the undertaking.

The church is more modern, and adorned with pavements of marble, as well as a cupola of gilding and painting, besides some pieces by Spagnoletti, amongst which are the twelve apostles.—Giordano, Guido, and other masters, have likewise had a share in this part of its decoration.

The view from the terrace and gardens of the monastery, over the most delightfully placed city in Italy, is striking, but perhaps too extensive; Vesuvius, in the midst, conceals the plain of Nola, beyond which the mountains, rising from the cape of Sorrento, bound the scene; and through the midst the bay sweeps its blue waves, bringing their perennial tribute of never-failing breezes to the most delicious climate of Europe.

From this spot the forked top of Vesu-

vius is perhaps more intelligible than upon a nearer inspection. The more recent cone, whence the later eruptions have been ejected, appears to the right, clearly distinguishable from the remains of the original crater on the left, from the bosom of which the former appears to arise: the space between them is a valley, bending to the form of the mountain, and which was once remarkable for its vegetation, whence it was called *Atrio di Cavalli*; a name it has not lost, although the ravages of the volcano have reduced it to a scene of desolation, exhibiting nothing but the scoriæ of repeated eruptions—perhaps the symbol of the fate awaiting the city below; since the volcano has certainly gone on progressively increasing in bulk from the period of its first phenomena, or rather from a period beyond the records of man. Whether the stupendous form of *Ætna* has existed from all ages, may afford matter for philosophic specu-

lation. Vesuvius is certainly in its infancy: its progress towards maturity may involve consequences which, if not alarming to those in its immediate vicinity, may at least serve to content the inhabitants of climes, which, although less genial, are at the same time free from apprehension of the calamities attending these tremendous workings of nature.

## NAPLES

FROM MR. HEIGELIN'S VILLA.

### PLATE XLI.

THIS view is taken from Capo di Chino, a spot a short distance to the north of the city; and although less extensive in its range, does not yield to any in beauty, combined as it is with the luxuriant and peculiar vegetation of Naples.

From the castle of St. Elmo the city spreads down towards the beach. The bay opens beyond, covered with sails





Drawn by E. E. P. D. R. D. R.

London, published Oct. 1850, by Richard A. Martin, New Bond Street

N. A. P. J. 1850.

FROM MR. HEINE'S VILLA.

Engraved by J. J. P. D. R.



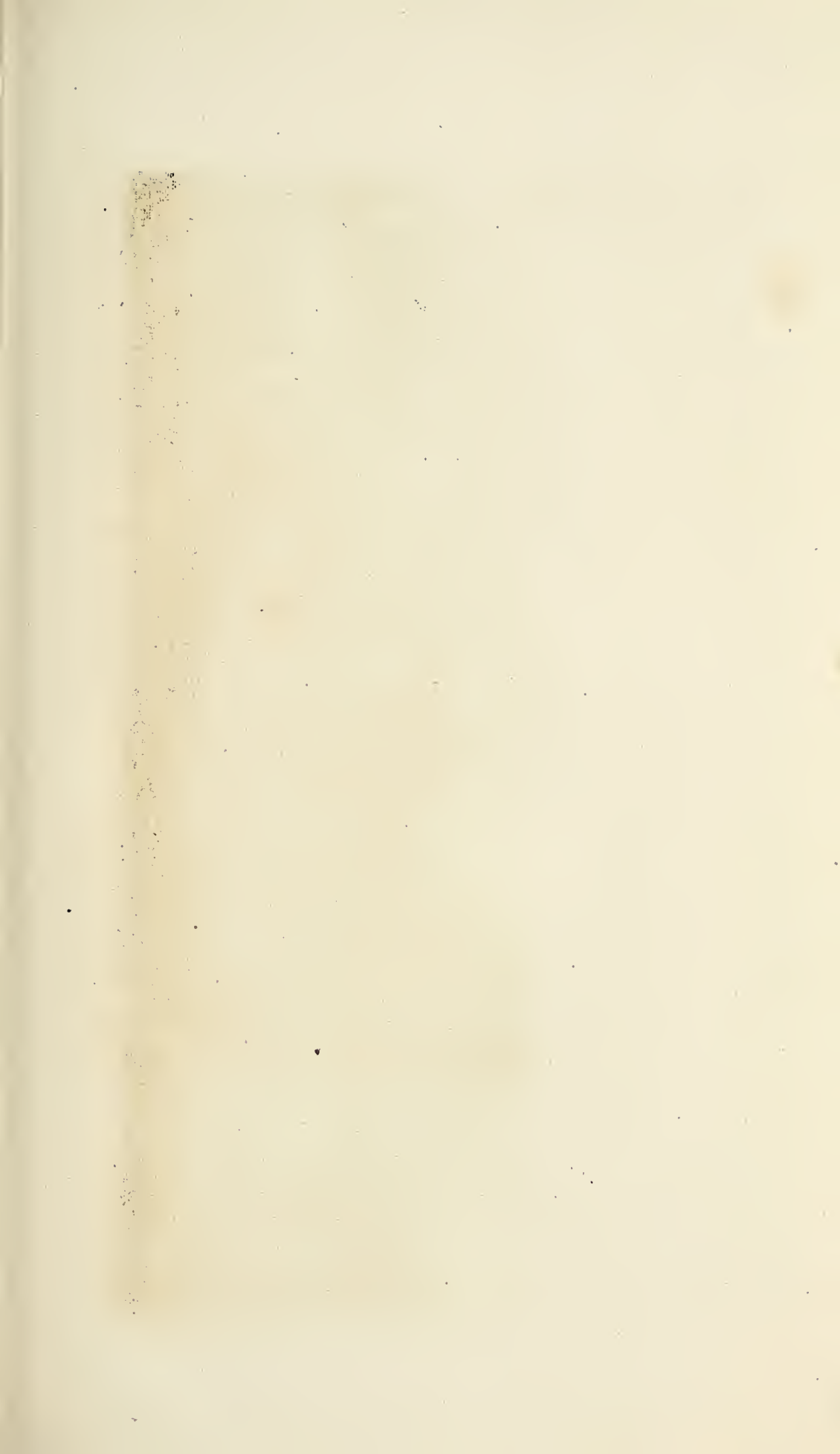
moving in every direction; while the island of Caprea, selected as a favourite residence by Augustus, and disgraced as the retreat of his more indolent and debauched successor, rises from its bosom upon the horizon, and seems stretched across the entrance of the bay, and placed midway between the two distant capes; although it may really be considered as a disrupted prolongation of the promontory of Minerva on the left. Upon this island twelve different ruins are still pointed out as the sites of as many palaces of Tiberius. Upon the precipice to the left or east, was the principal, dedicated to Jupiter: the site is now partly occupied by a chapel of Santa Maria del Soccorso. The ruins are very extensive, and some of the apartments in a tolerable state of preservation. From this spot, whether over the island, the bay, or towards the Sorento promontory, the view is enchanting.

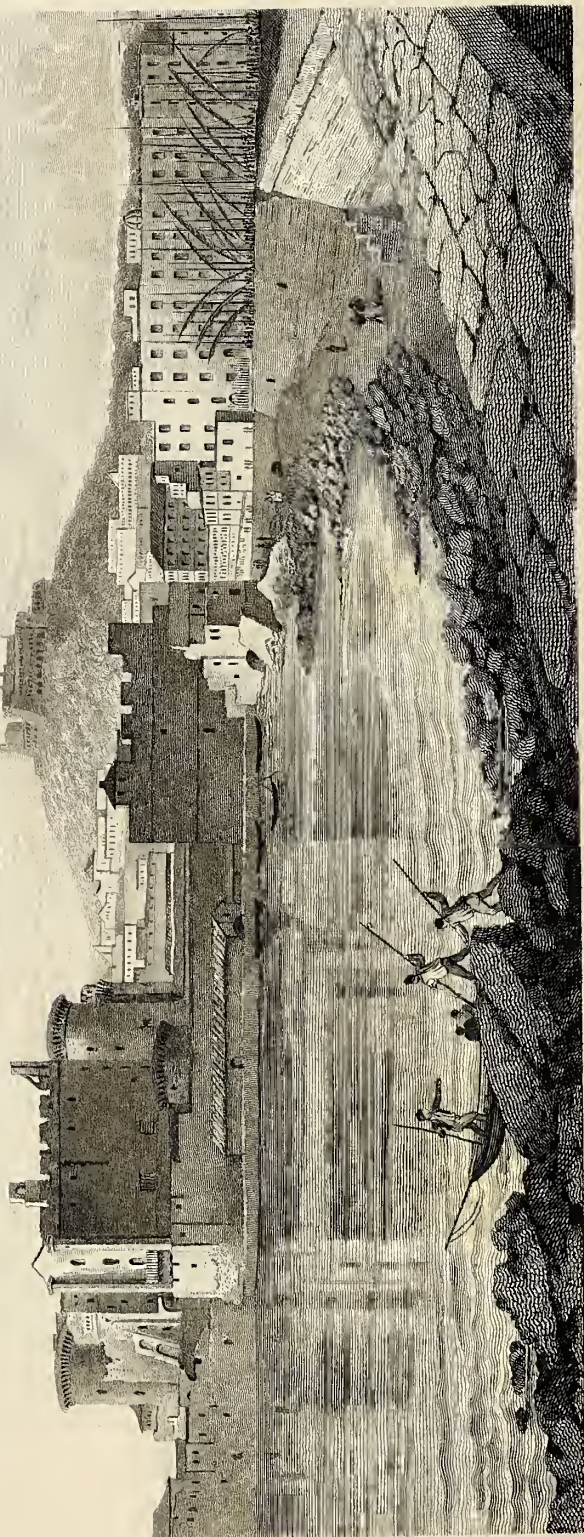
The greatest length of the city is nearly



three miles ; which admeasurement will also be found nearly corresponding with its greatest width. The fine street of Toledo, the most remarkable, is more than a thousand yards in length, and entirely paved with the lava of Vesuvius. Its breadth is sufficiently ample, and the houses handsome ; and although not uniform, preserving some degree of regularity.

Amongst the buildings, will be distinguished the royal palace, fronting the bay, and adorned with three orders of architecture in as many tiers, surrounding the edifice, which is crowned with a ballustrade. The royal museum is also worthy notice, as containing the collection of antiquities drawn from the excavations at Herculaneum and Pompeii. The city also contained the finest theatre in Europe, until destroyed recently by fire ; though that catastrophe will hardly be lamented by those who view the magnificent structure which has arisen from its ashes, and





Drawn by E. F. Baily.

London, Published August 1849 by Robinson & Martin, New Bond Street.

## NAPLES

FROM the MOLE.

Engraved by E. F. Finden.



wherein he may be gratified with the finest musical performance the opera in any country can produce.

## NAPLES

FROM THE MOLE.

PLATE XLII.

THE port of Naples is at the eastern part of the city, and defended from the waves of the bay by a mole, upon which is an agreeable promenade; it is small, but the roadstead between the two castles very good and secure.

The Castel Nuovo is close to the sea and the mole. It was first raised by Charles of Anjou, brother of St. Louis, towards the close of the thirteenth century; but its more modern outworks, a quarter of a mile square, begun by Frederic about 1500, were continued by Gonsalvo di Cordova, and finished 1550, by the viceroy Don Pedro di Toledo, who

gave his name to the principal street ; but who, while he embellished the city thus, strengthened its chains, and established the most oppressive monopolies, even to that of corn. The inquisition was only wanting to finish his course of tyranny : but the Neapolitans, fired at what they considered a reproach to their honour and orthodoxy, took arms ; though it was not without some sanguinary contests that the project of establishing that powerful state-engine was abandoned. The monopolies, however, remained, until the insurrection of the famous fisherman, Thomas Aniello, vulgarly called Masaniello.

After passing the first works of this fort, a large hall or place of arms, formerly used for tournaments, presents itself ; between two towers will be seen a triumphal arch, elevated in honour of Alphonso ; as also some gates of bronze : and here it was that pope Celestine V. was compelled to relinquish the tiara to Boniface VIII.







Drawn by E. F. Bady

London, Published Oct. 1. 1840, by Rudwell & Martin, New Bond Street.

VIEW FROM THE GENOEA.

Engraved by Sand. Miton.

With this castle is connected the royal palace. The communication has been often found convenient by the rulers of a country which has changed its government more frequently than any other in Europe; though little security will be found within its walls, against modern science and the castle of St. Elmo above.

### VIEW FROM THE CHIAJA.

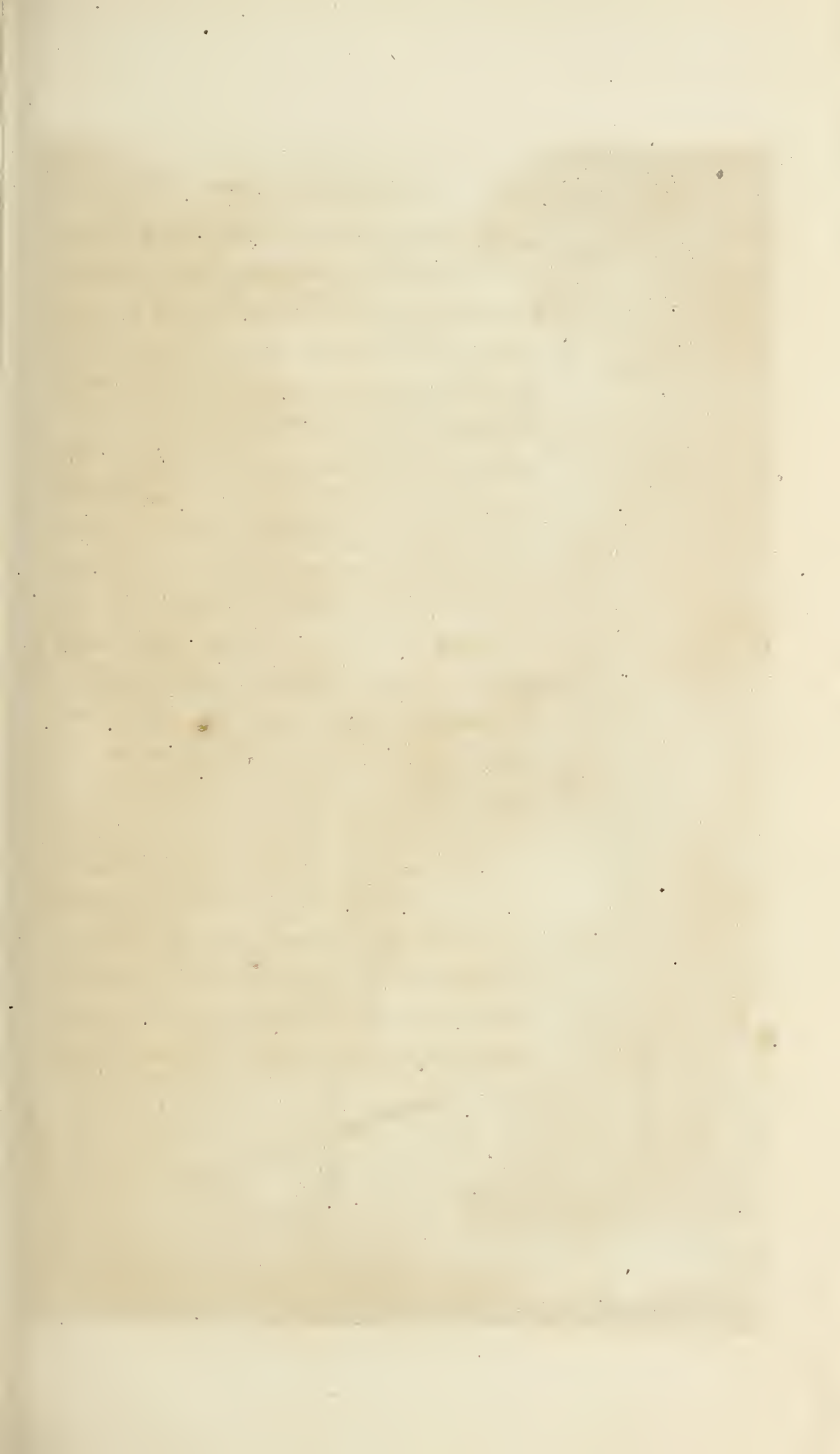
#### PLATE XLIII.

THE Chiaja is a suburb quay about a mile long, which an inscription informs us was paved in 1697, under the duke of Medina Celi. In 1779 three rows of trees, acacias, &c. were planted upon it, defended by railings, and interspersed with turf, as well as adorned with fountains, statues, and treillages, to which coffee-houses and billiard-tables have been added; making it altogether the delight of the middle orders, and perhaps the most beautiful

promenade in Europe. Along this are constructed many considerable palaces and churches; and upon it is held the fair of July, where music, races, illuminations, with every species of profligacy, contend for superiority. The shore before us, upon which is a landing-place, connects this with St. Lucia, still more eastward. Some good houses occur at the angle, and one considerable palace, now let out in lodgings. Above rises the hill Pizzo-falcone, anciently the Lucullanum, it having been partly occupied by the villa and gardens of Lucullus; or rather the latter, since the villa is supposed to have been upon the site of the Castle d'Uovo, since separated therefrom by an earthquake. A vast cavern may be seen under this hill, probably dug out for the tufa, of which material Pizzo-falcone is principally composed.

Castle d'Uovo projects about five hundred yards into the sea; and hither was banished the last emperor of Rome by his









Drawn by E. F. Batty.

London, Published Aug 25. 1849, by Rodwell & Martin, New Bond Street.

Engraved by Chas. Heath.

VIRGIL'S TOMB.



conqueror Odoacer, in 476. William, king of Naples, in the middle of the twelfth century, made it a favourite residence, and erected anew the palace, which was afterwards strengthened and improved into one of the principal means of defence the city affords. It is connected with the main land by a bridge; but from its low situation, it must always follow the fate of the Castle St. Elmo above, though several of the kings and queens have at times retired to it for protection.

### VIRGIL'S TOMB.

#### PLATE XLIV.

FROM St. Elmo begins the mount of Pausilippo. Between them is the church where the liquefaction of the blood of St. Januarius first took place, or was rather invented, if that juggle be not as old as Horace.



The mountain is a part of the ancient Colles Leucogei, and is remarkable for the grotta or passage perforated through its mass to a distance of nearly half a mile, and forming part of the road from Naples to Puzzuoli. It appears to have been executed at a period as remote as the existence of the Cuman power, though the several improvements and repairs it has undergone, from time to time, have occasioned its being attributed to the various individuals under whom they have taken place: accordingly Varro would seem to give it to Lucullus; Strabo to Corceius; while Augustus, and even the magic of Virgil, have been cited as the authors of this useful work.

The passage is about twenty feet wide, and perhaps exceeds fifty in height. Perforations admit the light; but at one time of the year the setting sun illuminates and may be seen through its whole length.

Immediately over the grotta, and ap-

pearing in the left in this view, is the tomb of Virgil, at least the columbarium so called; for its identity is a great subject of controversy. Naples was a favourite spot with the poet, and hither, at his death, were conveyed his remains, by order of Augustus. Various authors pretend to have seen his sarcophagus, and one declares it to have been transported by a fugitive monarch to the Castel d'Uovo for the security it might have found in its sanctuary, but which the adverse fortune of its possessor could not afford; while the laurel tradition had sanctified with his name continued to flourish until the year 1776: but still nothing but tradition remains to uphold the charm spread around this little cell by association with the remembrance of the prince of poetry.

The building is placed upon the edge of the precipice, though sheltered by the rising rock behind, and shaded by the verdant foliage of the ilex, bending over

its roof, and intertwining with the ivy which clothes its walls and festoons the steep beneath. The undecorated, or rather bare interior, presents no object for the gratification of classical curiosity, except the ancient epitaph put up by a modern native nobleman :

Mantua me genuit, Calabri rapuêre, tenet nunc  
Parthenope ; cecini pascua, rura, duces.

This, inscribed upon a marble slab, fronts the entrance. Eustace, anxious to cherish the conviction that he had visited the real tomb of Virgil, and hailed his sacred shade upon the spot where his ashes had long reposed, combats the opinion of Addison and Cluverius, who doubt its identity ; deriving their doubts from a passage in Statius, considered by him as rather on the contrary confirmatory of the constant and uninterrupted tradition of the country, supported by the opinions and authority of numerous learned and intelligent anti-









Drawn by E. F. Batey.

London, Published Oct. 1. 1851, by Tinsell & Martin, New Bond Street.

Engraved by Chas. Heath.

# VIEW OF ISCHIA & PROCIDA.

FROM CAMALDOLI.



quaries. He adds, that his reader will learn with regret, that Virgil's tomb, consecrated, as it ought to be, to genius and to meditation, is sometimes converted into the retreat of assassins or the lurking-place of Sbirri. Such, at least, was it at his visit, when wandering thither at the close of the day, he found it filled with armed men, whose threatening aspect, in so lonely a place, naturally excited his apprehension and alarm. They proved to be Sbirri, lying in wait for a murderer, who it was supposed made this his nightly asylum.

## VIEW OF THE ISLANDS OF ISCHIA AND PROCIDA.

FROM THE CAMALDOLI, NEAR NAPLES.

### PLATE XLV.

THE hill of Camaldoli, on the right hand, between the Grotta of Pausilippo and the Lake of Agnano, is one of the



highest about Naples, inasmuch as it surpasses that upon which is built the Castle of St. Elmo. The church of the monastery is called *Scala Cœli*, from a dream of St. Romuald, founder of the Camaldoli, who imagined he saw his monks ascend, by means of a ladder, to the regions of bliss, where the Virgin stood with open arms to receive and greet them. The establishment is rich, and their grounds agreeable, while some of them, called the *Padre Chiusi*, never issue forth to enjoy their advantages. The view hence looks over the royal chase of Astruni, with the neighbouring volcanic country, but of which the more terrific traces are nearly obliterated by the most beautiful vegetation. The Julian port next occurs; and the promontory stretches out to the cape of Misenum, whence Pliny saw the first eruption of Vesuvius, and where was one of the principal naval stations of the Roman state. The intervening shores are lined

with the remains of ancient villas, with the once delicious Baiaë, and Elysian Fields: beyond are the islands Procida, Vivara, and the more important Ischia, the ancient Inarime, swelling into a lofty mountain, and covered with the traces and ravages of ancient fires, to which the island has, perhaps above all others, been peculiarly subject. Its phenomena, according to the accounts of some historians, seem to bear a great resemblance to the frightful fermentations which agitate the more northern Iceland: noise, fountains and torrents of boiling water, and flame, are said to have burst from vast rents in its surface, and spread over every part of its extent; while the tremendous agitations of its interior and disruptions of its mountains, gave colour to the fabulous narrations of the poets, who feigned the immense Typhœus, son of Earth and Hell, with his hundred heads, pouring forth fire and uttering sounds of dissonance, with-

ing beneath the load which the wrath of Jupiter had tumbled upon the monster whose stupendous form had stricken all the other gods with panic fear.

The highest mountain was called Epopeus, now Eporneo, and upon it the ancient crater is readily distinguished. No eruption has taken place since 1302; and it is not a little remarkable that the action of its fires has generally taken place when *Ætna* and the other volcanoes of this region have been in a comparative state of repose. Its last eruption was in its effects of the most terrible and destructive description; its whole surface was laid waste, and few survived to relate its horrors. But it has resumed its beauty and fertility: the ridges and furrows of lava and scorïæ are decomposed into numberless hillocks and dells clothed with verdure, myrtles, and vines; while its coast, eighteen miles in circuit, is indented with little bays; or jutting out in craggy pro-







Drawn by E. F. Batty.

London, Published Oct<sup>r</sup>. by G. Rodwell & Martin, New Bond Street

LAGO D'AGNANO.

Engraved by Chas<sup>r</sup>. Heath.

montories, is lined with a teeming population.

Procida was at one time infested with rats, which devoured even the bodies committed to the grave, and the children in their cradles. This is said to have been occasioned by an anterior royal proscription of cats; as it was imagined that animal anticipated the pleasures reserved to the privileged in the abundance of game, for which the island was remarkable.

## LAGO D'AGNANO.

### PLATE XLVI.

LESS than two miles from the Grotta of Pausilippo, is the Lake of Agnano; and the intervening way is lined with the ruins of ancient edifices. The lake is singular, from the appearance it presents if bubbling, particularly after rains. The water is not destructive of life, as fish exist in it; though we are told that bathing in it is



dangerous : but the worst consequences to be apprehended is the prevalence in summer of bad air, arising from the practice of steeping hemp, occasioning an intolerable stench, to avoid which the people retire to the neighbouring hills. The lake forms a circle of about six miles in circuit, and derives its greatest beauty from the verdure of its borders, and the picturesque forms of the hills surrounding and breaking down to its margin.

The ruins of the ancient city present nothing worthy of remark.

On the borders of the lake are the Stufe di S. Germano, where abundant and salutary sweats and stewings are procured, by sitting covered with blankets in the hot vapour which issues from the earth, and is considered efficacious in removing all sorts of pains, whether of rheumatism or less curable disorders ; and near this is the Grotta Del Cane, where the destructive effects of the mephitic vapour is frequently





Drawn by F.F. Batty.

London. Published Aug. 1. 1819. by Colwell & Martin, New Bond Street.

ILAKIE AVIERNUS.

Engraved by G. Corbould.



exhibited upon dogs: as this only exists close to the ground, they are held down within its influence, and in two minutes, after some degree of agitation, all movement ceases; but they as quickly recover, if immediately submitted to the external air. Toads and lizards bear for some time its influence, the latter nearly an hour; but fowls are immediately suffocated. Dogs subjected to this cruel experiment rarely survive twenty repetitions; they die convulsive: but human beings are not seriously or fatally affected by shortly breathing the effluvia.

## LAKE AVERNUS.

### PLATE XLVII.

THIS charming prospect is seen from the road which leads from Pozzuoli to Cumæ: we here look down immediately on the lake, which is nearly circular, and bears strong indications of filling the site

of an ancient volcano. With the exception of its southern side, the lake is surrounded by a chain of hills, which are nearly covered with shrubs and under-wood, and its picturesque effect is heightened by ruins of Roman baths.—Those seen in the left of the view have been erroneously supposed to be the remains of a temple dedicated to Apollo, but their structure seems to favour the more modern opinion of their having been built for baths. The height, on the left of this view, is a part of the Monte Nuovo, a mountain which, during the great earthquake in 1538, arose in one night from the surrounding plain, and forms an astonishing proof of the wonderful power of volcanic fires.—That on the right is the Monte Crillo, in the side of which, and nearly overshadowed by luxuriant foliage, is the sombre entrance to the gloomy cave of the Cumæan Sibyl. A long passage, partly intercepted by water, leads to a

square chamber, excavated in the mountain; and in this abode, the renowned prophetess is said to have delivered her oracles. The low land, in the centre of the view, forms the southern border of the lake, connecting Monte Nuovo with Monte Crillo, and separating the Lago d'Averno from Lago Lucrino. This latter was formerly much more extensive; but, in the convulsion caused by the earthquake alluded to above, the greater part was filled up; and a large village, called Tripergola, situated between the Lucrine lake and the sea, engulfed in the abyss.

Time has so changed the aspect of the surrounding country, that it is only in a very imperfect manner we can trace out the regions so beautifully portrayed and celebrated by the ancient poets. The bay, seen immediately over the low land, in the centre of the view, was once the Portus Julius of the Romans; and some ruins, which yet emerge from the surface of the



sea, and which still bear the name of Lanterna del Porto Julio, mark the site of a mole which was built for the protection of the harbour. The whole shore, to the Castle of Baja and the Promontory of Misenum, seen in the distance, is covered with ruins; but in so dilapidated a state, that it is difficult to affix the precise use to which they were destined.

### ARCO FELICE.

#### PLATE XLVIII.

THIS gateway is supposed to have been one of the entrances to the city of Cumæ: it is of brick-work, and so well built, that in places it retains all the sharpness of a perfectly new structure.

The road, at this place, passes between two high banks; and the walls, in which this arch is constructed, reach from bank to bank. It is very uncertain whether these walls form a part of the boundary of





Drawn by E. F. Baily.

London: Published August 1869, by Nicholl & Norton, New Bond Street.

ALCO PELLIGIE.

Engraved by G. H. Heath.









Drawn by E.F. Batty.

London. Published Decr. 1849 by Rudolph & Martin, New Bond Street.

## NAPLES.

FROM ABOVE THE GROTTA OF POSILIPPO.

Engraved by Saml. Morda.

Cumæ; but their contiguity to the ruins of that city, which are still visible, render it not improbable. Each succeeding year, however, these remains become less and less discernible; and they are now almost wholly concealed under foliage and vegetation, which here spread in wild and almost unchecked luxuriance.

## VIEW FROM ABOVE

## THE GROTTA OF POSILIPO.

## PLATE XLIX.

THIS view of Naples is taken from the vineyard which ornaments the high ground immediately contiguous to the tomb of Virgil. From hence we discover the bay, forming a gentle sweep from Posilipo to the Castel dell' Ovo; and, in the distance, the whole front of Mount Vesuvius, whose broad expanding base is ornamented with the villages of Portici, Torre del Greco, and Torre dell' Annunziata, and with



innumerable villas interspersed amongst vineyards. These form a striking contrast with the purple hues of broad masses of lava, whose resistless and destructive torrents mark desolation in the midst of the richest verdure. The hill on the left of the view, whose slope is covered with buildings, is nearly in the form of a crescent; and extends from Posilipo to Santa Lucia and the promontory, which is terminated by the Castel dell' Ovo. This promontory divides the city of Naples into two parts; that, seen in the view, though not near so large as the other, possesses the most eligible residences, and is the most frequented by strangers. The long range of buildings at the foot of the hill, with the beautiful promenade of the Chiaja, is the scene of perpetual bustle and activity; and hither, in the cool of evening, the Neapolitans resort to enjoy the refreshing sea breezes which waft this highly favoured shore. Perhaps no city





Drawn by E. E. Barry

London. Published Oct. 1. 1849 by Rudolph & Martin, New Bond Street.

Engraved by G. Cornhill.

VILLA ON THE COAST OF POSILIPPO.



in the world can boast of uniting in one prospect so many and such varied beauties; and hence the old Neapolitan proverb, *Vedi Napoli e poi mori*.

VILLA ON THE  
COAST OF POSILIPO.

PLATE L.

DURING the period that Murat possessed the throne of Naples, many works of public utility were carried on; and, amongst others, the new road along the coast of Posilipo towards Pozzuoli. This road, which is left unfinished, presents us with many most beautiful points of view. The shores of Posilipo have been always famed for their beauty and cheerful character: they were the chosen retreats of Pompey, Virgil, Cicero, and Lucullus. A zig-zag road, which communicates with the new road, conducts us to the summit of the hill; and it is from this ascent that

the annexed view is taken. Here, apparently in perfect security, we may contemplate the ever interesting Mount Vesuvius, which, at this distance, assumes its most elegant outline; and the pearly tone of colouring, which it acquires in the morning rays, renders it most attractive to the admirers of the beautiful in landscape. The unruffled surface of the clear and transparent sea, from which the mountain seems to arise in a gentle slope, and the distinct, but soft brilliancy, given to the view, by the light shining on the Castel del' Ovo, and the villages in the distance, give an enchanting effect to the scene.

With every succeeding hour the surrounding objects assume new beauties of colour and effect, in proportion as the sun acquires greater elevation, or descends towards its western hemisphere: the clearest azure tints now change to golden gleams, and every object acquires a distinctness, which invites the eye to satiate itself in

examining the minute detail of every building, rock, or promontory, reflected in the “mildly dimpling Ocean’s cheek;” whilst the sky combines every varied hue from gray to blue, purple, crimson, and orange. These changes of colour and effect are observable in every climate, but in the pure atmosphere of the Neapolitan shores their beauty is tenfold.

On the right of this view is a villa, from whose charming situation we can at once descry the city and whole bay of Naples, and the islands of Capri, Ischia, and Procida. It was from this villa that the late Sir William Hamilton, in company with his friends, observed the tremendous eruption of Mount Vesuvius, which, on the night of the 15th of June, 1794, buried under flaming torrents of lava the greatest part of the town of Torre del Greco. It is a matter of no little astonishment to travellers, that the inhabitants of the neighbourhood of Vesuvius continue to re-



build their dwellings on the very site of those towns which have been most exposed to the dreadful effects of these eruptions; and Sir William Hamilton remarks, that from Naples to Castel-a-Mare<sup>1</sup>, about fifteen miles, is so thickly spread with houses, as to be nearly one continued street; and, on the Somma side of the volcano, the towns and villages are scarcely a mile from one another; so that, for thirty miles, which is the extent of the basis of Mount Vesuvius and Somma, the population may be, perhaps, more numerous than that of any spot of a like extent in Europe, in spite of the variety of dangers attending such a situation.

<sup>1</sup> The ancient Stabiae.







Drawn by E. J. Davis

London: Published Decr. 1846, by Russell & Martin, No. 10, Bond Street.

NAPLES  
FROM CAPO DI CHINO

Engraved by Chas. Heath



## NAPLES

FROM CAPO DI CHINO.

## PLATE LI.

CAPO di Chino is the last village we meet with on the road from Aversa to Naples; near it are many villas, whose delightful situations command beautiful prospects of the capital, bounded by rich wood and vineyards, and enlivened by the bay and its shipping.

The environs of Naples are remarkable for luxuriant vegetation, and we frequently see vines trained up the tallest trees, and reaching in graceful festoons from one to another. Even at this distance the perpetual buzz of the noisy inhabitants of the capital is distinctly heard: it far exceeds that of London or Paris; for here the vivacious inhabitants use the full powers of their voice in common conversation; and what contributes greatly to the noise, is

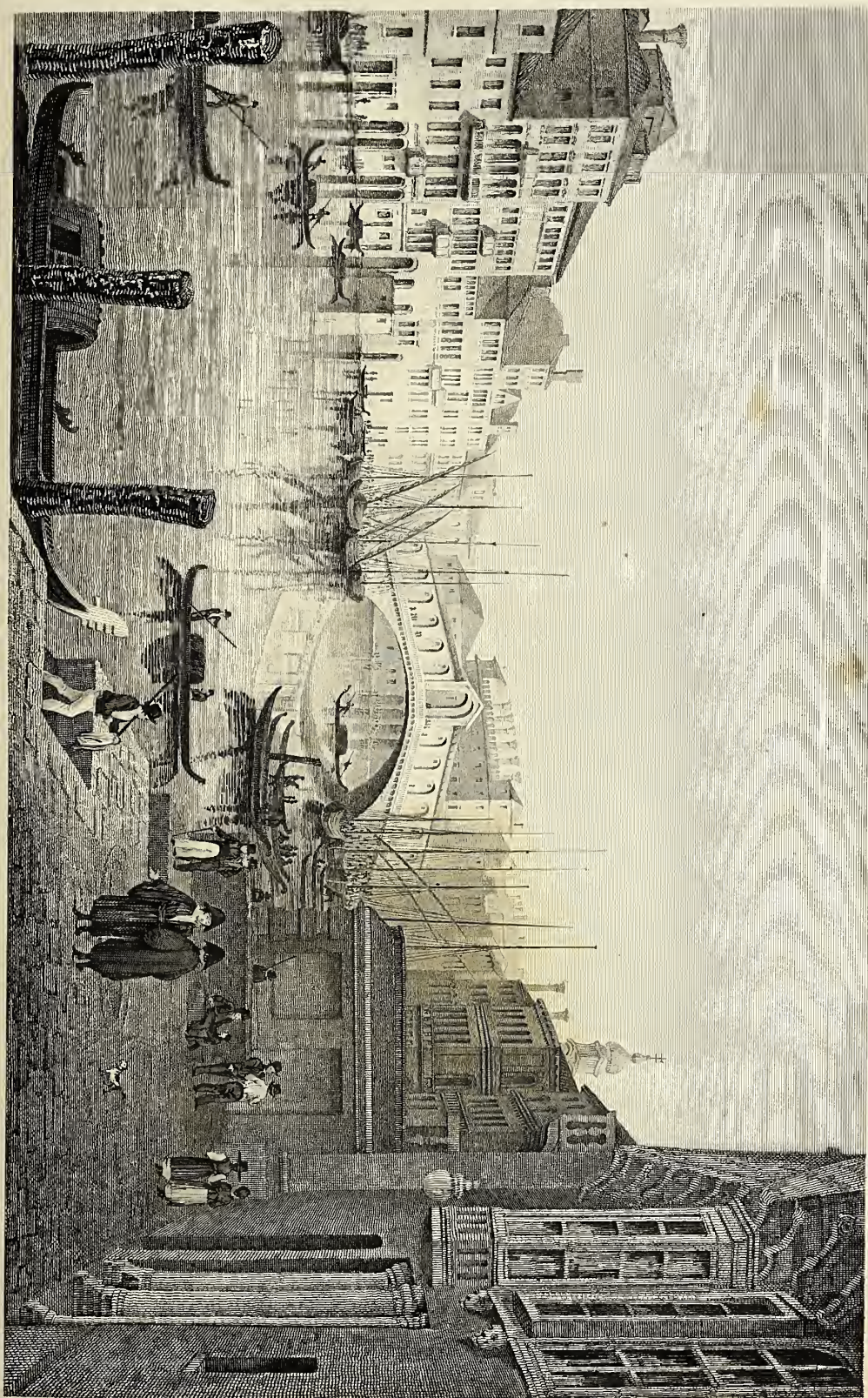
the everlasting rattling of carriages over the flags of lava, with which the streets are paved : and yet, with all its disagreeables, and with a neighbourhood infested by banditti, Naples is more deserving the title of a terrestrial Paradise than any city in Europe.

### THE RIALTO, VENICE.

#### PLATE LII.

“It is a saying worthy of the ferocious pride of Attila, ‘that the grass never grew on the spot where his horse had trod.’ Yet the savage destroyer undesignedly laid the foundation of a republic, which revived, in the feudal state of Europe, the art and spirit of commercial industry. The celebrated name of Venice, or Venetia, was formerly diffused over a large and fertile province of Italy, from the confines of Pannonia to the river Addua, and from the Po to the Rhætian and Julian Alps.





Drawn by E. F. DARTY.

London. Published June 1. 1854. by Roberts & Martin, New Bond Street.

W. H. T. G. 18.

Engraved by Saml. Mayall.





Before the irruptions of the barbarians, fifty Venetian cities flourished in peace and prosperity: Aquileia was placed in the most conspicuous station; but the ancient dignity of Padua was supported by agriculture and manufactures; and the property of 500 citizens, who were entitled to the equestrian rank, must have amounted, at the strictest computation, to one million seven hundred thousand pounds. Many families of Aquileia, Padua, and the adjacent towns, who fled from the sword of the Huns, found a safe though obscure refuge in the neighbouring islands. At the extremity of the gulf, where the Hadriatic feebly imitates the tides of the ocean, near an hundred small islands are separated by shallow water from the continent, and protected from the waves by several long slips of land, which admit the entrance of vessels through some secret and narrow channels. But the manners of the Venetian fugitives, their

arts, and their government, were gradually formed by their new situation<sup>1</sup>."

The citizens of Aquileia retired to the Isle of Gradus, those of Padua to Rivus Altus, or Rialto, where the city of Venice was built.

Venice is divided into two parts by the great canal, over which the bridge of the Rialto, the only one which crosses it, is built, forming a span of ninety feet: it is twenty-two in height, and forty-three in width; and was built, between the years 1588 and 1591, from the design of Antonio, who acquired, from this work, the surname of *Del Ponte*. The upper part of the bridge is divided into three parts by two rows of buildings, which are occupied chiefly by jewellers and money-changers. The four spaces on the outer side, formed between the curve of the arch and slope of the parapet, are orna-

<sup>1</sup> Gibbon's Roman Empire.



mented with bas-reliefs representing the four tutelary guardians of the city ; viz. the angel Gabriel, the Virgin Mary, St. Mark the evangelist, and St. Theodore the martyr. Although the Rialto cannot be put in competition with the nobler works of a more modern date, it is nevertheless a handsome bridge, and forms a striking feature in the useful and ornamental works of this city. The Rialto was formerly the grand emporium of all the commercial news.

“ Now, what news on the Rialto ? ”

A foreign and ungenial government, and with it a stagnation of trade and industry, and a rapid decay of every thing that could give splendor to a noble city, which once boasted the proud title of Mistress of the Seas.

Venice, from its great singularity, will still attract travellers to view the declining remains of its ancient grandeur, its fine

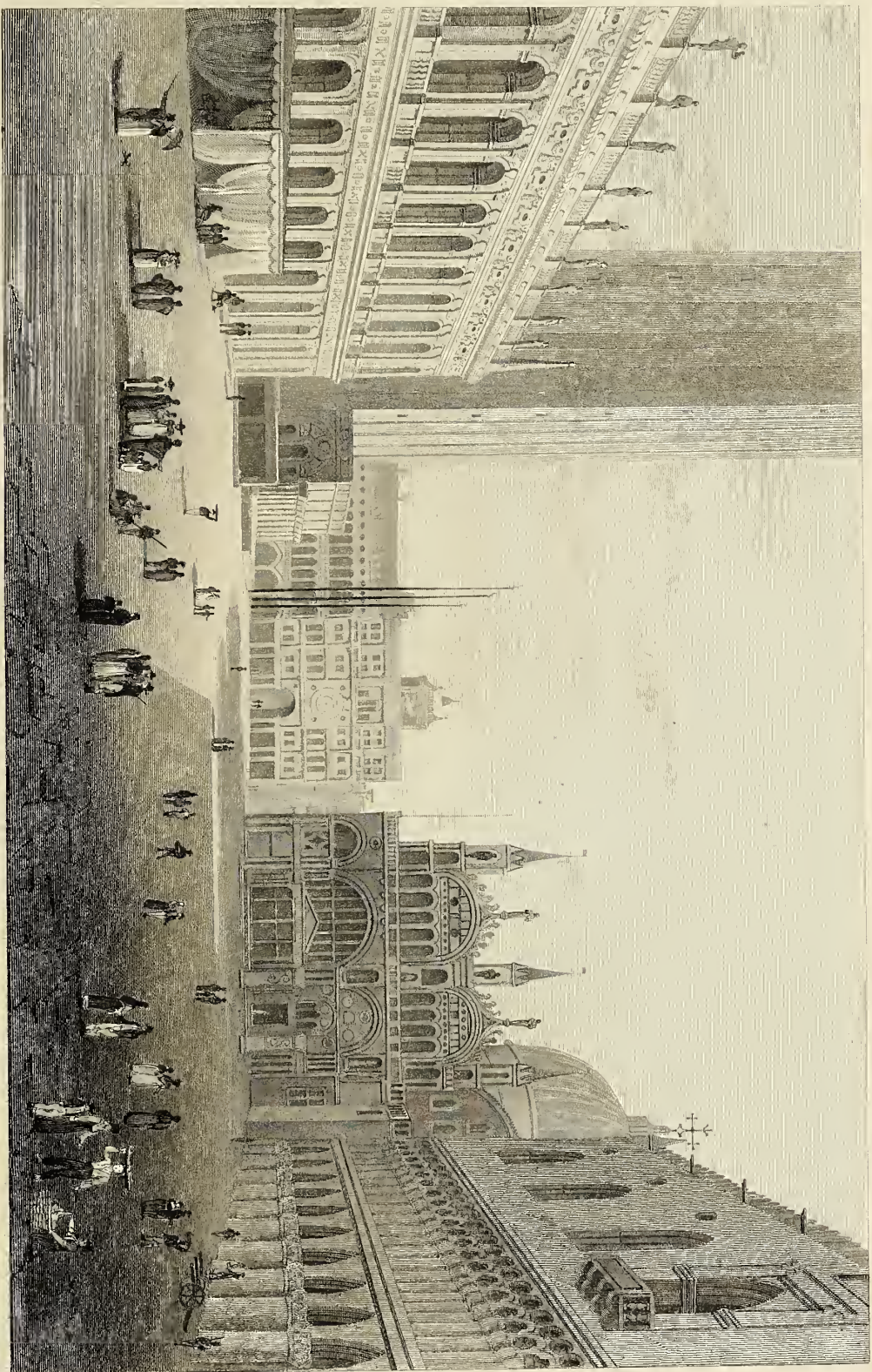
palaces, and its numerous pictures, which rival the masterpieces of many of the principal cities of Italy.

### THE PIAZZETTA OF ST. MARK, VENICE.

#### PLATE LIII.

THE principal square in Venice is the Piazza of St. Mark; it joins the Piazzetta, or little square, which opens out on the canal of Giudecca, a branch of the sea. This view of the Piazzetta displays in one group many of the principal buildings of the capital. On the right is the Doge's palace, the seat of the senate and government of the late republic. Its architecture, a mixture of Gothic and Roman, is enriched with marbles brought from various parts of Greece: the whole of its outer side is encrusted with red and white marble, in square compartments; and the





Drawn by E. Barry.

London, Published and Sold by Mitchell & Martin, New Bond Street.

# VENICE.

PIAZZETTA DI SAN MARCO.

Engraved by G. H. Heath.





edifice is sustained by 300 columns and 100 pilasters, forming porticoes both within its quadrangle and on its outer side. The grand halls in this palace for the assembly of the council and senate are covered with a profusion of the finest paintings, chiefly representing the victorious achievements of the republic: these, while they served to ornament the palace and commemorate the brave actions of the leaders, held out to the chief persons of the state models of heroism worthy of their imitation. Titian, the two Calliaris, Tintoretto, Bassano, Palma Giovane, Contarini, Vecellio, Vassilacchi, the two Leanders, Liberi, and many others, have displayed the richest productions of their pencil, in ornamenting these superb saloons. That of the ex-grand council is 150 feet long and 74 wide: its ceiling is splendidly gilt, forming the richest frame-work to the valuable paintings which ornament it; and the walls of this saloon are not less embel-

lished : on the one hand, the history of Alexander, and the exploits of the Doge Sebastian Ziani ; and on the other, the conquest of Constantinople, are represented. Above the Doge's throne is the remarkable picture of Tintoretto, representing celestial glory ; and besides these, there are paintings between the windows, representing the triumphal return to Venice of the Doge Andrew Contarini from his victory over the Genoese. It would, however, far exceed the limits and purport of this work to enumerate the many productions of the fine arts which are spread through every part of this palace.

Immediately beyond the Doge's palace is the church of St. Mark ; which, if we may credit tradition, contains the body of St. Mark the evangelist, conveyed to Venice, in the ninth century, from Alexandria, at the period when the Saracens invaded Egypt. This temple for the reception of the revered relic, was, according



to the Venetian historians, first built in the year 828 ; but having been burnt down in 976, it was rebuilt by the Doge Pietro Orseolo, in the form of a Greek cross, on the extended plan in which it is still preserved. Its principal front, containing five grand porticoes, is sustained by 292 columns of white, red, and green marble ; amongst them are some of porphyry. It is said that the total number of columns which sustain and which ornament this splendid temple amount to no less than 500. In the arch over the principal entrance, we again see the four celebrated bronze horses, the work of Ly-sippus of Sicyon, in the time of Alexander the Great : they were first harnessed to the chariot of the sun at Corinth : they were then transported to Rome, to deck the triumphal arch of Nero, victorious over the Parthians : thence they were conveyed to Constantinople, and by the Venetians brought to the capital of the

republic, at the commencement of the thirteenth century. The French, victorious in Italy, conveyed them to Paris, where they made a triumphal entry in the sixth year of the republic. The united armies of the allies witnessed the descent of these trophies, from the triumphal arch of Napoleon in the Place Carousel, to be returned, with various precious monuments of the fine arts of antiquity, to their former possessors. We may congratulate the age on the more refined spirit exhibited by the modern armies of Europe, in regarding the public monuments found in various captured cities as valuable plunder, rather than as objects for destruction: we cannot, however, admire the bad taste displayed in the injudicious choice of their old situation, for the exhibition of the bronze horses; as from their elevated position and the projection of the surrounding parts of the building, they are in a great measure screened from the view.

The whole front of St. Mark's church is beautifully enriched with coloured and highly gilt mosaics, representing subjects of Scripture history. The interior of this temple is not less curious than the exterior: wherever we turn, some curious object, interesting from its antiquity or the richness of its workmanship, meets the eye; and its five cupolas are superbly encrusted with mosaics: even the floor is paved in mosaic; rich foliage, with animals, are represented; and we remark, amidst others, two cocks carrying off a fox: this design is supposed to be an allegory of Charles VIII. and Louis XII. of France, who bore off from the Milanese territory Louis Sforza, the most crafty prince of his time. The two stout and fat lions placed in the water, and two other lean ones on the ground, are intended to show that naval commerce brings greater riches to the state than that carried on by land. Amongst other precious relics



shown in this church, is one of the nails with which Jesus Christ was attached to the cross. *Credant Judæi.*

On the left of this view is the public library, built after the designs of Sansovino, of stone brought from Istria: this stone is of a very fine texture, and admits a high polish resembling marble. This building is by far the most elegant in Venice, and the different orders of architecture which ornament its exterior are in correct style. Its rich cornice is deservedly admired; and on the gallery which surmounts it, are placed twenty-five marble statues, well sculptured. We ascend by a beautiful staircase to the vestibule, in which are many statues, busts, bas-reliefs, &c. both Grecian and Roman. The library contains many of the scarcest books, besides a valuable collection of Greek manuscripts. The chief contributor to this museum was cardinal Besarion, who was first made archbishop of

Nicea, and afterwards patriarch of Constantinople; with great research and expence he collected a number of manuscripts, and presented them to the senate, in return for the honour of nobility which had been conferred on him.

Beyond the library is the campanile or belfry: the height of this edifice is 330 feet; it terminates in a pyramidal form, and is surmounted by the figure of an angel. The campanile is a double tower, having one built within the other; and in the space between the two is a sort of staircase, but of so easy an ascent that a horse might go up it. It was built in the year 1148, under the Doge Dominico Morosini.

At the foot of the tower is a small building called the Logetta, richly encrusted with marbles, and ornamented with bronzes and bas reliefs, after the designs of Sansovino. In the back ground, between the church of St. Mark and the

campanile, we see the Tower of the Clock, built in 1496, from the designs of Rinaldi of Reggio, a celebrated mathematician : it is constructed over an archway, which forms one of the principal entrances to the place of St. Mark. The dial of the clock shows, besides the hours, the position of the sun and motion of the moon, with the twelve signs of the zodiac. Above the clock, and seated in a niche, is a figure of the Virgin : on each side are two little doors, from one of which, on Ascension day, three figures of the Magi come out, and passing in front of the Virgin, make a low reverence, and disappear through the other door. This childish exhibition is only shown in Ascension week.

The tower is surmounted by a large bell, supported on an iron pivot ; two figures, each with a hammer in his hands, strike the hours, in the manner of those at St. Dunstan's church in London.

Opposite St. Mark's church are three







Drawn by Z. F. Batty

London, Published Feb. 1850 by Rowell & Martin, New Bond Street.

Engraved by E. Finden.

# VIEW FROM ARONA.

L. A. O. MAGGIORI.

tall poles, placed on richly wrought bronze pedestals: on these the standards of the republic used to be unfurled to the public gaze on days of festivity.

## ARONA.

## PLATE LIV.

THE road over the Simplon, from Milan to Geneva, is one of those great public works, the construction of which was rendered necessary for the reciprocal political and commercial interests of France and Italy, united under one government; and especially, to secure, at all seasons of the year, a free egress and ingress for their armies, whose prompt assistance was of imperious necessity to the support of the new-founded dynasty. Accordingly, we find greater labour and art bestowed in the accomplishment of this undertaking than in that of almost any other work of the same class; and if



we sum up the expence and industry employed in the construction of its numerous bridges, embankments, excavations, and other works, between Milan and Geneva, it will prove that its boasted celebrity is well merited, and worthy of the Roman æra. At the gates of Milan, a superb triumphal arch of marble and granite, hewn from the Simplon, was to have been built in commemoration of this great work, and in honour of the emperor under whose reign it was achieved; and if we may judge from the exquisite workmanship of its disunited parts, some idea may be formed of the magnificence this monument would have displayed when completed. From Milan to Sesto Calende, a small town built on the banks of the Ticino, near the outlet of the Lago Maggiore into that river, the road leads in nearly a direct line across the plains of Lombardy: on both sides the fields are covered with rich crops of Indian corn,

interspersed with vines. At Sesto Calende we are ferried over to the right bank of the Ticino, and after a short drive, come in sight of the Lago Maggiore, bounded by lofty mountains : we now follow the irregular margin of the lake, and soon arrive at Arona, the largest of all the towns that ornament its borders. It is built on the steep shelving side of a rock close to the water's edge, leaving barely room enough for the road : its ruinous fortifications bespeak it to have been, formerly, a place of some note ; and in the view before us, a part of its defences on the water-side are seen, answering the double purpose of a mole for the protection of its fishing-boats. Immediately on the opposite side of the lake, we discern the little town of Angera, surmounted by a castellated building belonging to the family of Borromeo : on the left, the lake is seen extending its placid surface, till the promontories of the moun-

tains conceal it from further view. There is no point from whence, at one glance, we can comprehend the whole expanse of the lake, owing to the irregular form of the mountains; but its beauty is rather increased than diminished from this cause; and as we double each little headland, we are struck with some new pleasing object: here a bold rock rises in grandeur above the water; there a little town, whose neat white buildings, seen amidst shady woods that skirt the glassy margin of the lake, arrests the attention.

At Arona we are shown a colossal statue of Cardinal Carlo Borromeo; its height is sixty-six feet, and the pedestal on which it stands forty-six. The position of this statue, on the summit of a hill which overlooks the town, and the approach to it, between an avenue of trees planted on the slope of the hill, is very striking. The head, feet, and hands of this statue are of bronze, the body of



thick sheets of copper over a stone mould.

The Borromeo family is one of the most ancient and opulent of any in the north of Italy. Carlo Borromeo, in honour of whom this colossal figure was erected, was born at Arona in the year 1538. Destined from early infancy to the church, his uncle, the Cardinal de Medici, having been elected pope under the title of Pius IV., made him, at the early age of twenty-one, cardinal archbishop of Milan; and, inviting him to Rome, entrusted him with the chief administration of the pontifical affairs. Led away for a while by the dissipations of the capital, he withdrew himself from them, to devote his time and wealth, with the greater zeal, to the service of his fellow countrymen. A life, spent in the relief of the poor and necessitous, and in the foundation of colleges and establishments for the indigent, procured him

the esteem of the inhabitants of Northern Italy; who, in testimony of his services, and as a tribute to his virtues, raised by public subscription this colossal statue to his memory.

## LAGO MAGGIORE AND ISOLA SUPERIORE,

FROM THE ISOLA BELLA.

PLATE LV.

THE Isola Madre and Isola Bella form the principal attractions of the Lago Maggiore. They belong to the family of Borromeo, who have bestowed great labour in rendering these once barren rocks the scenes of the choicest cultivation: terraces have been built, and earth brought to the islands, on which evergreens of various sorts have been planted; and we are surprised at finding plants belonging



Drawn by E. Barry.

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Engraved by Geo. Thompson.

# LAGO MAGGIORE & ISOLA SUPERIORE.

FROM CASA BOROMEO ON THE ISOLA BELLA.





to warmer climates growing in full vigour in these Alpine regions.

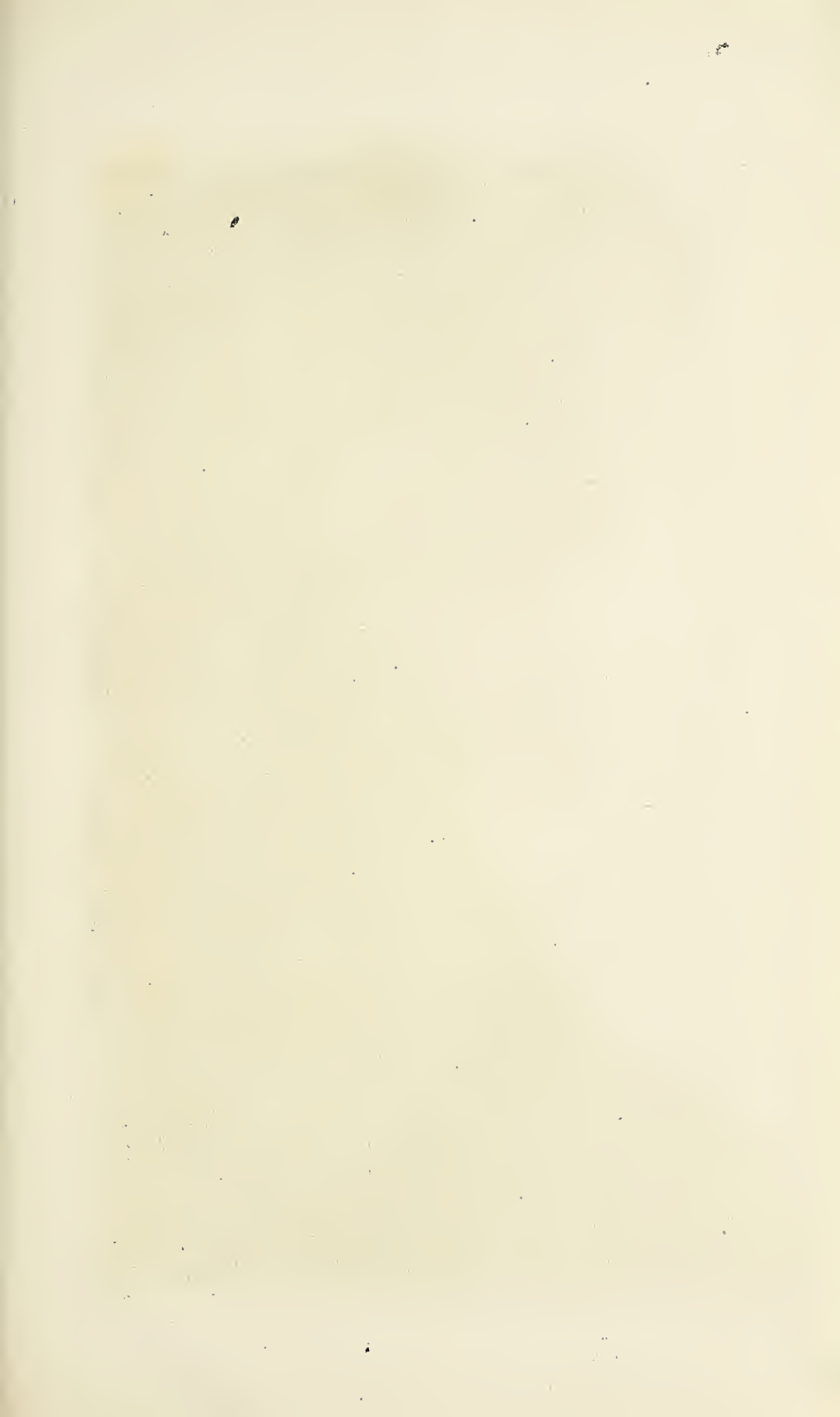
The Isola Bella is nearer the border of the lake than Isola Madre. A palace has been built on it for the occasional summer residence of its owners, the counts Borromeo. From the windows we have a charming prospect of the lofty range of Alps rising nobly in the back ground. The Isola Superiore, or, as it is frequently called, the Fisherman's Island, is seen emerging from the surface of the lake, and having almost the appearance of a town half covered by a flood: a little steeple rises from the centre of this cluster of houses, and adds greatly to its picturesque character. When the islands are viewed from the borders of the lake, their appearance is very beautiful, and we cannot help feeling some disappointment, when, on closer examination, we find them fall very far short of the fairy-land scenery

which our imagination is apt to attribute to them.

The excursion to these islands may be made from Arona, or from the hamlet of Stresa, where boats are usually kept in readiness for travellers to make the tour of the several islands; and thence to Baveno, a neat village, where the polite attentions of its host make it an enviable residence.

From Baveno the road skirts the water's edge to the beautifully situated village of Fariolo, where, turning suddenly to the left, we quit the rich and wide expanding scene of wood and water, to penetrate the rugged recesses of the Alps.







Drawn by J.E. Paddy.

London Published Dec. 22. 1849 by Robt. & Martin, New Bond Street

SIMPSON & CO. II

BETWEEN BAVENO & CHAVILLON

Engraved by G.C. 1850



VIEW BETWEEN  
BAVENO AND GRAVELLONA.

## PLATE LVI.

OUR regret at quitting the delightful scenery of the Lago Maggiore is compensated by the sublime and romantic beauties which unfold their wonders at every turn of the road. The whole way from the lake to Domo D'Ossola displays a succession of picturesque points of view, increasing in grandeur as we proceed farther towards the centre of this mountainous region. The annexed view is between Baveno and Gravellona. The deep green foliage of the valley forms a pleasing contrast with the granite masses of rock which jut out in every fantastic shape from the sides of the mountain, bidding defiance to the combined efforts of torrents and the destructive weight of snow



and ice, which in the winter months change these cheerful scenes to the most dreary and desolate aspect.

### DOMO D'OSSOLA.

#### PLATE LVII.

THIS little town, which is a place of some bustle, from its market being resorted to by all the neighbouring villagers, both Swiss and Italian, is picturesquely situated in the valley of Ossola. The plain in which it stands is richly cultivated with vines, trained in shady festoons over a lattice-work supported by little stone pillars, so as to form a beautiful verdant canopy extending to the mountains, whose feet are clothed with woods of luxuriant growth, that seem to dispute possession with the menacing rocks that frown over this delightful valley. Near the town is a rocky eminence, called the Mount Cal-



Drawn by E. F. Barry

London: Published for A. S. & M. Martin, New Bond Street

DOMO D'OSSOLA.

Engraved by G. Corbelli





vary : we ascend to the summit of this hill by a winding path leading up its wooded slope, and emerge to a most commanding view of the whole valley, through which the murmuring Toccia is seen furrowing its foamy way over a bed of rocks and stones, borne down by its tributary torrents from the sides of the adjacent mountains, which rise in stupendous grandeur all around ; their snow-clad summits glistening in the sun, and contrasting with the rich green hues of the vale below, forming an enchanting panoramic prospect of Alpine grandeur.

The annexed view was taken near the entrance to the town, and looking towards the Mount Calvary, which is seen on the right.

Domo D'Ossola may be considered as the commencing point of the passage over Simplon to Gliss, on the Swiss side : this journey is usually performed in about fourteen hours. The width of the road is uni-

formly twenty-four feet, and its slope of ascent and descent varies from two to seven inches for every six feet in length: to preserve this gentle slope, the road follows all the inequalities of the mountain; consequently, lengthening the distance travelled over, but rendering the passage incomparably easier. The following extract from the French Memoirs of the Bureau of Longitudes cannot fail to interest the scientific as well as the picturesque tourist.

“ If, in comparing with each other divers monuments of the same kind, we consider the quantity of labour which they have required, and the art with which they have been planned and executed, with regard to their destination, we ought to place in the first class of roads that have ever been constructed, those of Mont Cenis and of the Simplon.

“ In setting off from Gliss, on the French side, to cross the Simplon, we

ascend to the height of 1304 *mètres*,\* as far as the *point culminant*,† where the emperor has ordered a hospital to be built, in traversing an inclined length of road of 22,500 *mètres*, the direct horizontal length being 10,490 *mètres*.

“From the *point culminant* we descend 1707 *mètres* to the lower point on the side of Italy, at Domo D'Ossola, in traversing an inclined length of road of 41,400 *mètres*, the direct horizontal length being 29,980 *mètres*.

“The works of art, in walls of support, in bridges, and in subterranean galleries, are greater on this road than on that of Mont Cenis.”

\* The French *mètre*, a measure of  $37\frac{1}{8}$  inches English.

† The *point culminant* is the highest elevation to which the road ascends.



## BRIDGE OF GONDO.

## PLATE LVIII.

ON quitting Domo D'Ossola, a very short distance of level road brings us to Crevola, a village where we pass the Krumbach or Doveria, near the point at which it joins its torrent to that of the Toccia. The road turns suddenly to the left; and we enter the defile, which narrows as we approach towards Gondo, a village formed of two or three wretched looking dwellings, in the midst of which, a lofty stone building of dismal aspect, with several stories of small grated windows, rises in gloomy character, well suited to the dreary aspect of the surrounding scenery. This building is an inn; but from its prison-like appearance, it is calculated to inspire all the feelings portrayed in the most terrific romance. Here every thing is in character with the savage aspect of





Drawn by E. F. Batty.

London, Published Dec. 1. 1849, by Rodwell & Martin, New Bond Street.

Engraved by Chas. Heath.

# BRIDGE OF CONDO.







the scenery ; the road, hewn from the side of the rock, overhangs a deep chasm, where the torrent of Doveria is seen struggling amidst huge masses of rock that have fallen in tremendous avalanches from the overhanging precipices, that rise in terrific grandeur over its bed. Vegetation seems almost banished from this desolate scene : even the sturdy fir-tree clings with difficulty to the crevices of the rock ; and ere it can arrive at its full growth, torrents or overwhelming masses of snow and ice hurl it down, with tremendous crash, to the gulf below.

The point of view here selected is a little above the village of Gondo : we see the bridge crossing a torrent, which descends in a rapid cataract to join the Doveria : the road, immediately after crossing this torrent, enters the Great Gallery, the largest of the subterranean excavations, and the most boasted work of the whole road over Simplon. This gallery has been chiselled through the

solid granite rock, whose mass, projecting so as nearly to touch the opposite side of the chasm, presented, until it was excavated, an almost insuperable barrier to travellers: its length is 200 *mètres*, and required a year and half constant labour, night and day, with workmen at both extremities, for its excavation. The simple inscription, “ÆRE ITALO 1805,” marks the date of its completion. It receives light from two apertures pierced through the side.

### VILLAGE OF SEMPIONE.

#### PLATE LIX.

THE village of Sempione is the largest on the mountain: it partakes partly of Swiss and partly of Italian character: it is built of dark coloured stone, which soon gets covered with yellow lichens. In the winter the inhabitants barely enjoy the sight of the sun for a few hours in the day, the height of the surrounding moun-





Drawn by E. F. Bailey

London, Published for the Library, Stewart & Mason, New Bond Street.

# VILLAGE OF SIMPLICON.

Engraved by A. Prebharin.











Drawn by F. F. Barry.

London. Published Feb. 1856 by Roberts & Martin, New Bond Street.

# ROSS BODEN GLACIER & FLETCH HORN,

FROM THE BRIDGE OVER THE SING BACK NEAR SEMEIONE.

Engraved by Chas. Heath.



tains soon screening its rays from the valley, and the snow half buries the houses under its accumulating drifts. The summer months are barely warm enough for the growth of vegetables, and the inhabitants are compelled to bring their provisions from the neighbouring valleys of Switzerland or Italy.

## ROSS BODEN GLACIER AND FLETSCH HORN,

FROM THE BRIDGE OVER SENG BACK, NEAR SEMPIONE.

### PLATE LX.

ALTHOUGH we are now within the territorial limits of the Vallais, we still claim as Italian Scenery all that is within the highest ridge of the chain of Alps, the natural boundary of the country.

This view is taken within a short distance of Sempione. The scenery at every step, as we approach the crest of the mountain, becomes wilder and more dreary.

The torrent, which before tore down trees and rocks in its impetuous course, narrows to a babbling brook; till at length even that dwindles to a rill, all traces of which are soon lost in the broad face of a barren rock. It appeared like the emblem of the fading honours of the country we are just quitting. Once its broad extending legions embraced in their resistless course the greater part of the known world, the most powerful nations bending before their superior skill and strength. With them learning and the arts enjoyed a long and prosperous reign; till unpitying fate caught even proud Rome in her relentless grasp, and changed her dominion and her wealth to servitude and insignificance. A vivifying climate awoke in the middle ages the dormant genius of more renowned times, and illustrated it with the richest productions of Italian literature. But Italy now seems rapidly falling into its former waste: foreign influence and foreign governments are ill suited to give prosperity to a coun-

try, which in itself can unite every requisite for holding the most distinguished rank amongst the nations of Europe. But whilst superstition and slavery hold under their oppressive chains a half-starved population, we can only bewail its sad destinies, and lament its fallen fame.





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